

2006

Photographic Strategies for Graphic Design Problem Solving

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Photographic Strategies for Graphic Design Problem Solving

**A Thesis Submitted to the Faculty
of the College of Imaging Arts and Sciences
in Candidacy for the Degree of Master of Fine Arts**

Graduate Graphic Design MFA Program
School of Design
College of Imaging Arts and Sciences
Rochester Institute of Technology
Rochester, New York

Suthida Sakulsurarat
May 2006



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Photographic Strategies for Graphic Design Problem Solving

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Problem Statement	<p>Graphic design and photography are both forms of visual communication although they are separate disciplines. This thesis will explore the potential benefits of applying useful approaches in photography and demonstrating their potential for solving graphic design problems.</p>
Documentation of Need	<p>In accordance with this designer's background in photography and her graduate study in graphic design, this thesis project presents the challenge of correlating the two disciplines in meaningful ways. With increased awareness and understanding about photography, graphic designers will have a richer resource from which to solve design problems. Indirectly, what is learned from this thesis can provide more visual communication choices.</p>
Situation Analysis	<p>Although graphic design and photography are studied as separate disciplines, graphic designers often collaborate with photographers to generate design solutions. This thesis examines how aspects of photographic processes and approaches can be adapted by graphic designers.</p>
Mission and Goals	<p>The main goal of this project is to outline the possibilities of bringing principles of photographic approaches into graphic design. This thesis attempts to help designers understand that two different disciplines can support each other to provide a wider range of opportunities. In addition, the thesis is designed to enlighten, challenge and inspire designers.</p>
Process and Strategies	<p>To accomplish the thesis, the designer will research photographic principles and methods, including design processes, visual elements, and photographic techniques through literature, the Internet, and interviews with professional graphic designers and photographers. In order to define the parallel and unique situations between the two disciplines, experimentation and comparison between photographs and graphic design solutions will be used.</p> <p>This designer will organize information and plan a design methodology that includes comparison matrices, and the ideation of potential solutions through the use of mindmapping. The thesis process will also involve developing an evaluation method to satisfy the goals of this thesis.</p>
Application	<p>Adapting photographic approaches to the context of graphic design will be demonstrated through the development of a poster series for the American Kennel Club's, "Be a Responsible Owner" campaign.</p>

Mission statement	To demonstrate the benefits of applying photographic concepts to graphic design solutions.	
Goals	Objectives	Strategies
To define and understand photography and design	• Identify and understand design processes	Research and establish definitions of design processes, visual elements, and photographic approaches to define and develop an understanding of the terminology
	• Organize and define the visual elements and photographic approaches	Gather information from interviewing professional photographers
	• Scope photographic approaches	Categorize by parallel and unique situations
To explain photographic approaches in relation to graphic design	• Explore the possibilities of adapting photographic approaches to graphic design	Use a comparison matrix to compare photographic approaches to graphic design processes
		Compare photographic images and graphic design solutions
		Document the working processes and develop them into a sequence of steps
To find the appropriate vehicle to demonstrate the benefits of photographic principles in the context of graphic design	• Evaluate and analyze the information to determine the most appropriate vehicle	Organize the information
		Develop an evaluation to determine in the possible applications in print media
	• Develop the application to explain photographic approaches in graphic design solutions	Develop a process to show sequential steps
		Develop and refine design solutions
		Evaluate the design solutions

Geometry of Design

Kimberly Elam

Princeton Architecture Press,
2001

Geometry of Design: Studies in Proportion and Composition by Kimberly Elam presents quantifiable aesthetics through revealed visual relationships that have foundations in the essential qualities of life such as proportion and growth patterns, as well as mathematics.

Additionally, this book also explains how the science of measurement informs objects found in nature and in works of art, and shows how geometry can be used to improve design. Since *Geometry of Design* was intended to present the relationships and the collaboration between natural proportion systems and man-made design solutions, it will be a useful resource by being an effective example that demonstrates how to apply the knowledge of a different discipline to design problem-solving.

The following examples show how the geometry of natural elements can be applied to proportions and composition in graphic design.

Golden Section Rectangle

The frequent recurrence of the golden section relationship in nature suggests the merit of using these proportions in the design environment.

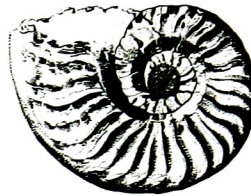


Figure 1.1

The golden section rectangle is unique in that when subdivided its reciprocal is a smaller proportional rectangle and the area remaining after subdivision is a square. Because of the special property of subdividing into a reciprocal rectangle and a square, the golden section rectangle is known as the whirling square rectangle. The proportionally decreasing squares can produce a spiral by using a radius the length of the sides of the square.

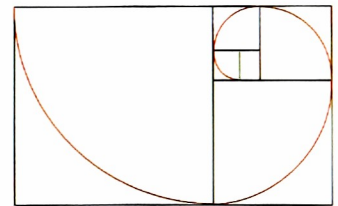
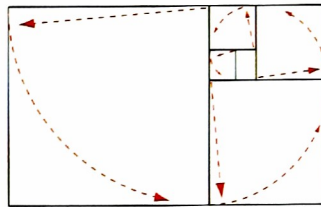


Figure 1.2

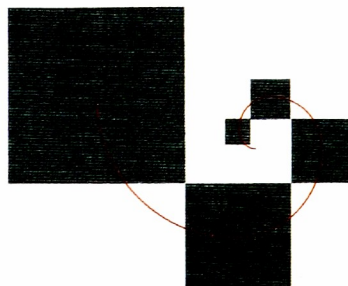


Figure 1.3

**Graphic Design
and Visual Communication:
Similarity and Proximity**

John W. Cataldo
International Textbook, 1966
p. 122

In *Graphic Design and Visual Communications: Similarity and Proximity*, John W. Cataldo shows the idea of similarity and proximity in graphic design as the continuity of perceptual factors over the space-time gap. Two visual stimuli, when given in rapid succession and at different distances, appear as one visual movement. Currently, this effect, defined as “stroboscopic,” is the fundamental visual fact of motion picture technology. The graphic examples by Bradbury Thompson (1911-1995) shown below in Figure 1.4 were first influenced by photomontage, a composite image made by assembling parts of several photographs, and later by time-sequence montages used in motion pictures.

Another individual who studied time-sequence in motion pictures, later adapting it to graphic design problem solving, is Rudolf Arnheim, the author of *Art and Visual Perception: A Psychology of the Creative Eye*, where he examines narrowing the gap between scientific and artistic knowledge. Through this book, he provides his contribution to the fields of psychology and art by balancing the scientific rationale of psychology with the implied reality of art. Using the graphic element of a circle, the examples below show that Arnheim successfully communicated the time-sequence effect using basic graphic design elements.

Arnheim’s study is a very good example of how different disciplines can be used to help deliver the idea of movement effectively.

Inspirations
Bradbury Thompson
Westvaco Corporation,
1925–1962



Figure 1.4

After a Figure
Rudolf Arnheim
**Art and Visual Perception:
A Psychology of the
Creative Eye**
University of California Press,
1954

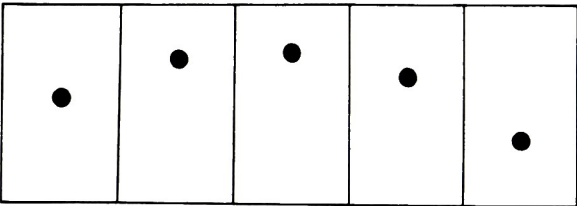


Figure 1.5

Concrete Poetry

Philip B. Meggs

A History of Graphic Design

John Wiley & Sons, Inc.

New York, 1998

p. 235

The Futurists regarded the poem as an expressive form of visual communication that could achieve greater meaning through an evocative abstract form, not just as a literal translation of the title. Words were endowed with kinetic potential when they were removed from the standard sentence form. Every graphic element came into play through the use of the words, words in association, varied typefaces and sizes of type, graphic elements, images, and the position of these elements on the page. Pattern poetry explores the potential fusion of poetry and painting, through typography.

The examples below inspired this designer to explore the possibility of using typography as a visual component to deliver a more meaningful message and have a stronger communication concept within larger compositions.

Alice's Adventures

in Wonderland

Lewis Carroll

Typographic Image, 1866

The author uses descending type sizes and pictorial shape to construct a mouse's tail as part of the story.

(Figure 1.6)

"Fury said to
 a mouse, That
 he met in the
 house, 'Let
 us both go
 to law: I
 will prose-
 cute *you*.
 Come, I'll
 take no de-
 nial; We
 must have
 a trial:
 For really
 this morn-
 ing I've
 nothing
 to do.'"
 Said the
 mouse to
 the cur,
 'Such a
 trial, dear
 Sir, With
 no jury
 or judge,
 would
 be wast-
 ing our
 breath.'
 'I'll be
 judge,
 I'll be
 jury,'
 Said
 sun-
 ning
 old
 Fury:
 'I'll
 try
 the
 whole
 cause,
 and
 con-
 demn
 you to
 death.'

Poems de la Paix et de la Guerre

Guillaume Apollinaire

Calligrammes, 1918

Using words to represent the title of the poem, "Rain" (Il Pleut), the type forms figuratively from the top to the bottom of the page, relating visual elements to the poetic content.

(Figure 1.7)

IL PLEUT

Figure 1.6

Figure 1.7

A Primer of Visual Literacy:

Visual Elements

Donis A. Dondis
The MIT Press, 1973
p. 39–55

In this book, Dondis states that basic visual elements are the primary substance of what people see. These elements are: dot, line, shape, form, tone and value, color, and texture. They comprise the raw material of all visual information in selective choices and combinations. The structure of the visual work determines which visual elements are present and with what emphasis.

Deeper understanding of the visual elements offers more freedom and options to create and manipulate images that communicate the meaning or impact this designer intends.

Dot

The dot is the simplest irreducible unit of visual communication. In nature, roundness is the most common appearance; the straight line or square in a natural state is a rarity. The dot has strong visual power to attract the eye whether it exists naturally or is placed by the designer for a particular purpose.

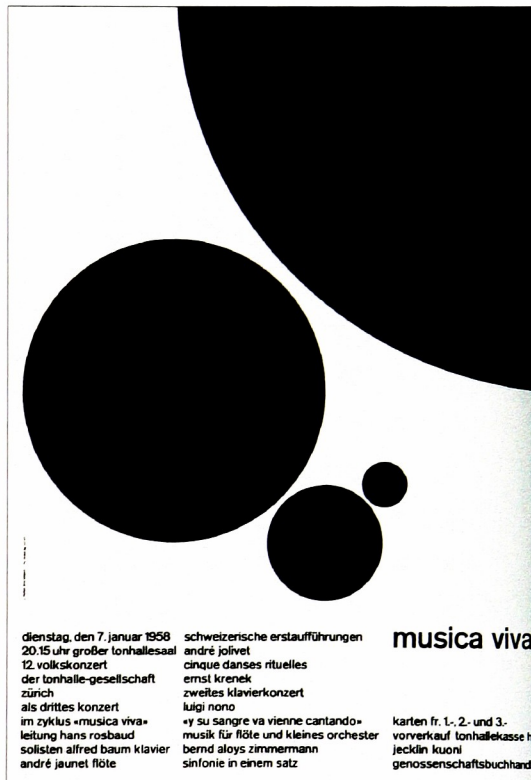


Figure 2.1

Line

Lines represent order and give the eye explicit directions about where to look and how to interpret what it sees. Lines have the ability to group related objects together and divide unrelated objects. The line is also the edge where two shapes meet. For example, two sheets of paper placed side by side have a 'line' between them. Lines may be tightly controlled with small hand movements or freely gestured through space. Such characteristics tend to evoke emotional responses in the viewer. A line that rises and falls into sharp points may suggest anger, hostility, danger. A line that continually veers one way and then another with no resolution may evoke a sense of chaos. A horizontal line may be read as calmness or emotional flatness. There is nothing absolute about these relationships between line and feeling, but a line always holds the potential for evoking emotional responses. Lines are commonly used to describe the contours and distinguishing features of objects. However, they may also be used to build up textures and tone areas of different values. Lines also have the potential to create the illusion of distance.

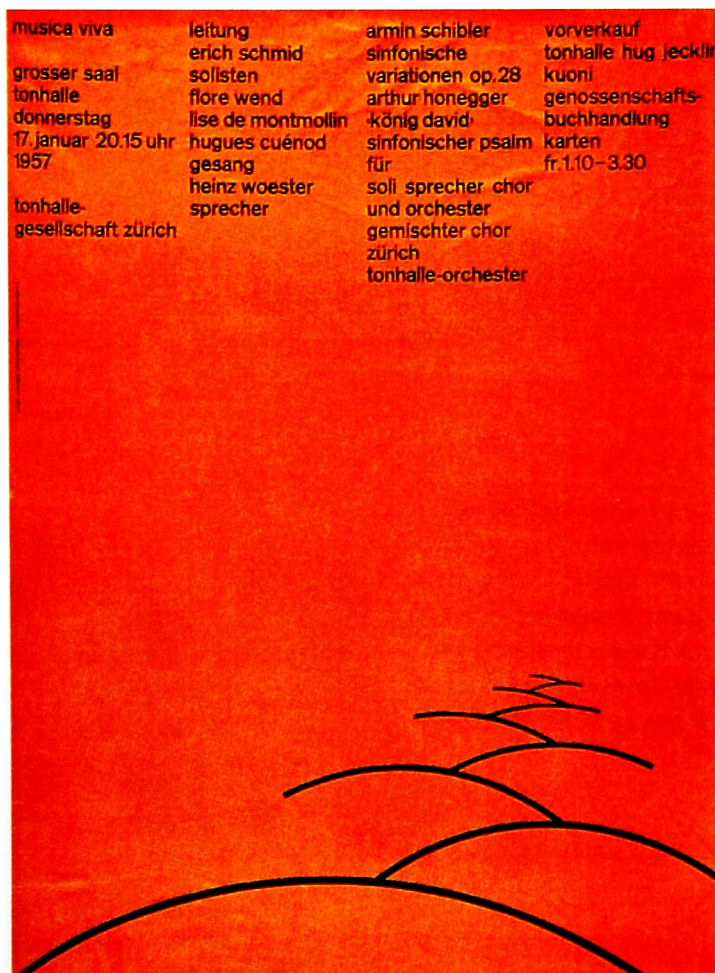


Figure 2.2

Shape

A shape is an enclosed object that is created by lines, or by color and value changes which define its contours. A shape is a figure that is flat, a two-dimensional element. The shapes that the artist places are considered the positive shapes. The spaces around the shapes are the negative spaces. It is just as important to consider the negative space in a picture as it is to consider the positive shapes.

From using only a single basic shape to using endless combinations and variations of shapes, designers can derive any physical form from nature and the imagination.

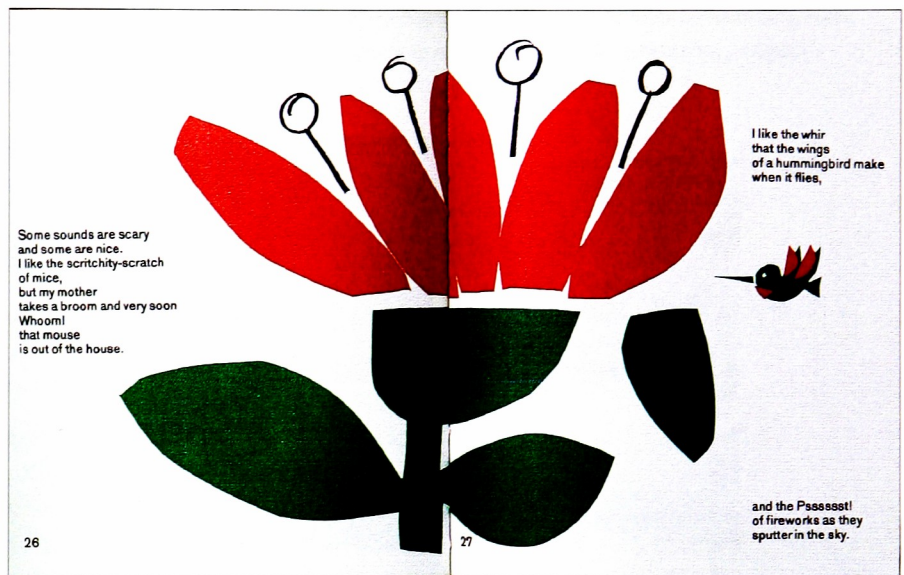


Figure 2.3

Form

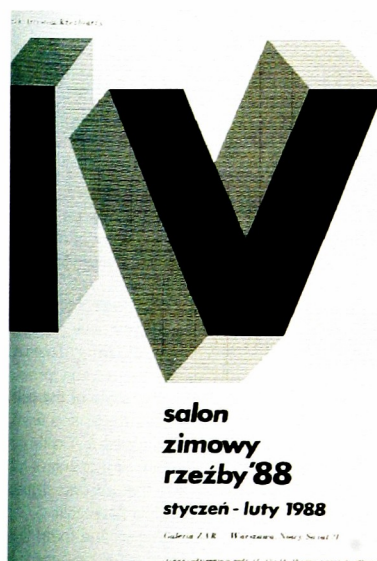


Figure 2.4

In two-dimensional design, a shape giving the illusion of a three-dimensional volume in space can be called a form. To create form in a two-dimensional space, designers can use a number of visual characteristics. These include geometric planes, structure, overlapping, shading, and intersection.

Tone and Value

Paul Zelanski and
Mary Pat Fisher

Design Principles and Problems

Wadsworth Group, CA
1996

In *Design Principles and Problems*, Paul Zelanski and Mary Pat Fisher state that people see because of the relative presence or absence of light, but light is not uniformly shed on the environment either by the sun, moon or by artificial sources. Light is reflected by shiny surfaces and falls on objects which themselves have relative lightness and darkness. Variations of light or tone can optically distinguish complicated visual information in the environment. Tone is one of the designer's best tools for indicating and expressing dimension and perspective, creating an illusion of three dimensionality.

The example below uses different tones to help create depth and organize the information by presenting the background of the main title *Architecture: Education and Instruction* in darker tones, dark gray and black, and the secondary object's background in light gray.

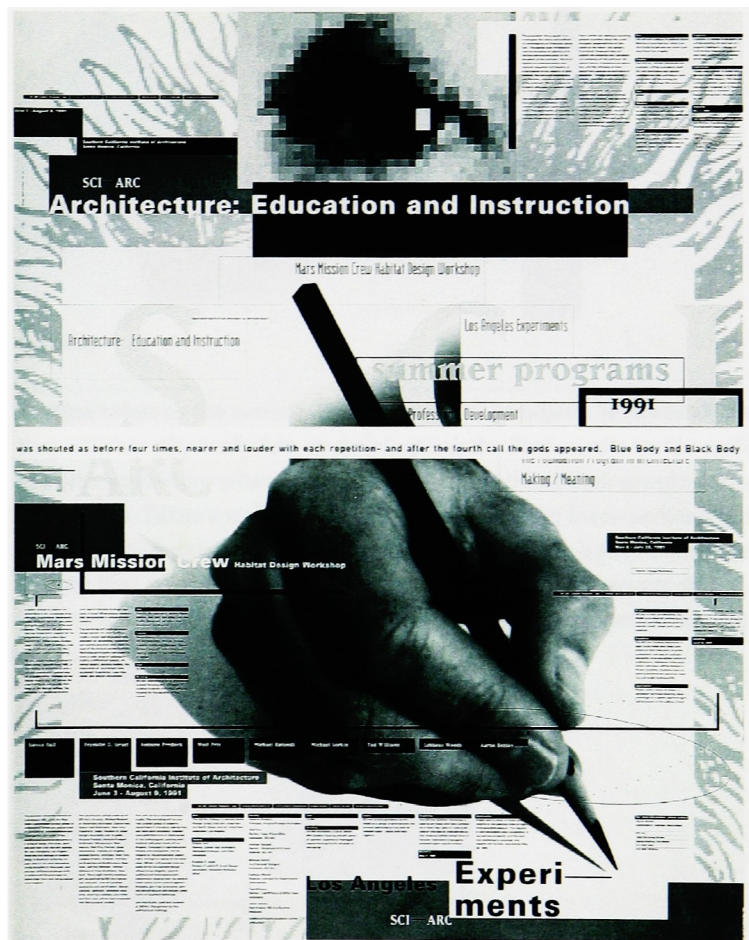


Figure 2.5

Color

Color has the potential to add tremendous meaning to communication as it vitalizes the visual message, delivering an instantaneous impression that is, most often, universally understood. This is especially important in conveying a mood or idea where language is not used or understood. Color is a universal language that crosses cultural boundaries. Moreover, color stimulates emotions, symbolizes abstract concepts and thoughts, expresses fantasy or wish fulfillment, recalls another time or place, and produces an aesthetic or emotional response. The example below shows that using bright colors expresses a playful and active environment

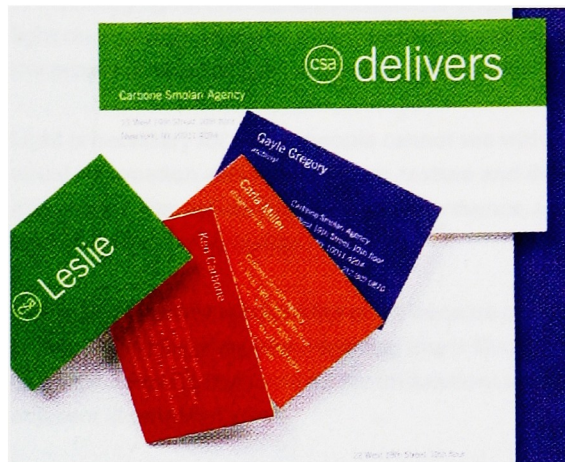


Figure 2.6

Texture

Texture refers to the surface characteristics of an object. Texture can be tactile, that which is physically felt, or visual, giving the illusion of a tactile surface. People experience texture when they touch objects and feel their roughness, smoothness or patterns. Texture is the designer's way of mapping these tactile impressions onto the two-dimensional picture. The designer may create a subtle sense of visual texture that is neither three dimensional nor precisely representational. Similar lines or shapes used repeatedly in a design often create a visual illusion of texture.



Figure 2.7

Photographic Approaches

The range of photographic approaches is quite large, so this research focuses on **lighting** and **focus**. Lighting and focus were chosen as the subjects in this thesis because they are considered by photographers as the most important elements in creating photographic images. Without lighting, photographs would not exist; and without focus, photographed objects would not be identifiable.

Photographic Lighting

Norman Kerr

American Photographic

Book Publishing

1979, p. 20-21

In photography, sufficient light is required to achieve proper exposure (the amount of incoming light). Photographers must have the ability to see subtle changes in light on a subject. Images captured with film and digital photography must receive the proper amount of light to record a high quality image.

Light is necessary for vision; people cannot see without it. Light also conveys visual information about form, space, texture and dimension. Light reveals this information through its suggest varying presence, a condition known as the 'light and shade relationship'.

The light and shade relationship exists because obstructions interrupt light rays, preventing some areas from receiving direct illumination. For example, a tree casts a shadow on the soil; delicate undulations in the soil receive less light than adjacent illuminated areas.

Light reflects off surfaces in varying degrees of brightness simply because the angles of reflection vary. Even flat, frontal illumination will produce a delicate light and shade relationship. The relationship exists because the atmosphere around an object is not always as transparent as is thought.

Also, the direction from which light comes, or the relative angle of the subject to the light, is changeable. The directional quality of light is the mechanism for molding the light and shade relationship. The character of the light and shade relationship is related to the presence of a specular (direct) or diffused quality of light. Specular or direct light sources produce sharply defined shadows that have a prominence of their own, while diffuse light sources produce nebulous shadows that recede into the surrounding environment.

Finally the light and shade relationship exists consciously when visual communicators such as photographers balance light and shade in their images. They can control the lighting environment to express a feeling about the subject. For example, they can use the light and shade relationship to reveal only that part of the subject which they desire to reveal, a mechanism of visual selection.

<http://www.scphoto.com>

Student Curriculum

in Photography

Keith Wills,

Education Technology

Consultant, CA

May 22, 2006

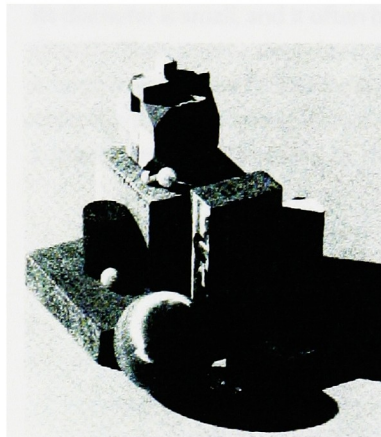
The magic of photography lies in the light. Light can do more than make an image on film; it can emphasize, subdue, or alter moods. It can help the photographer say many things about the subject. The first property of light the photographer must control is intensity or brightness. A light meter measures this and converts it into f-stops, how small or large the lens aperture opens to receive light, and shutter speeds, how long or short the duration of having the lens aperture open to receive light. The key to intensity is ensuring that there is enough light to make an image on the film. The light that enters the camera lens is either direct light from a light source such as the sun or a light bulb, or it is reflected light that has bounced off other objects.

Visual organization can create new lighting environments, unique to their vision. As such, the light and shade relationship can become a structural and emphatic point, the content and visual feel of the designer's creation. Moreover, designers can use the light and shade relationship to establish a visual hierarchy and control emphasis within a composition.

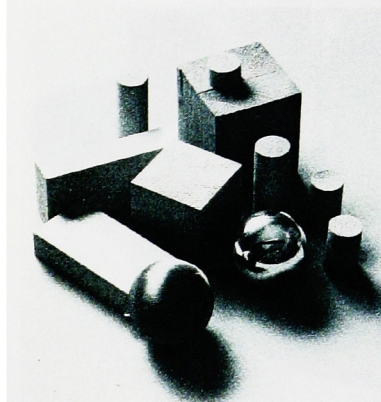
This designer will study the **quality of light** and the **direction of light** to understand the effect of each, and how they can be adapted to be useful within the graphic design process.

To generate and develop meaningful messages is considered one of the most important purposes of graphic design. This thesis will explore more possibilities to effectively communicate messages by studying photographic strategies and finding ways to incorporate them into graphic design.

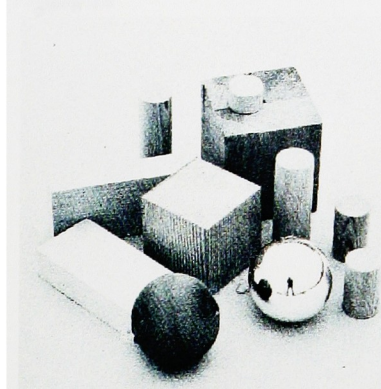
Quality is the most important characteristic of light for the photographer. Light can affect the feeling a photograph generates so that a subject can appear, for example, brilliant and crisp, hazy and soft, harsh or smooth. Light quality refers to the degree of diffusion, which can range from highly contrasted and hard edged to low contrasted and soft edged. Some specific qualities investigated in this thesis study are: Direct Light, Directional Diffused Light, and Diffused light.

**Direct Light**

The direct lighting used in this image can be seen in the high contrast of values, hard edges, and sharp, dark shadows.

**Directional-Diffused Light**

Distinct shadows with soft edges and visible detail are the key components of directional diffused light.

**Diffused Light**

As seen in this example, diffused light is characterized by low contrast, and indistinct or very soft-edged shadows.

Direct Light

The effect of a light pointed directly at the subject depends on the kind of source, its size and distance. Direct lighting yields optimum color saturation, but also casts more defined shadows. Direct light creates hard-edged, dark shadows. Its rays are nearly parallel, striking the subject from one direction. The smaller the light (relative to the size of the subject) or the farther away, the sharper and darker the shadows will be. The sharpest shadows are created by a small light source, a light small enough or far away enough that its actual size is irrelevant. A spotlight is one source of direct light. Its diameter is small, and it often has a built-in lens to focus the light even more directly. The sun on a clear day is another source of direct light. Although the sun is large in actual size, it is so far away that it occupies only a small area of the sky and casts sharp, dark shadows. However, it only casts direct light when its rays are not scattered in many directions by clouds or other atmospheric matter.

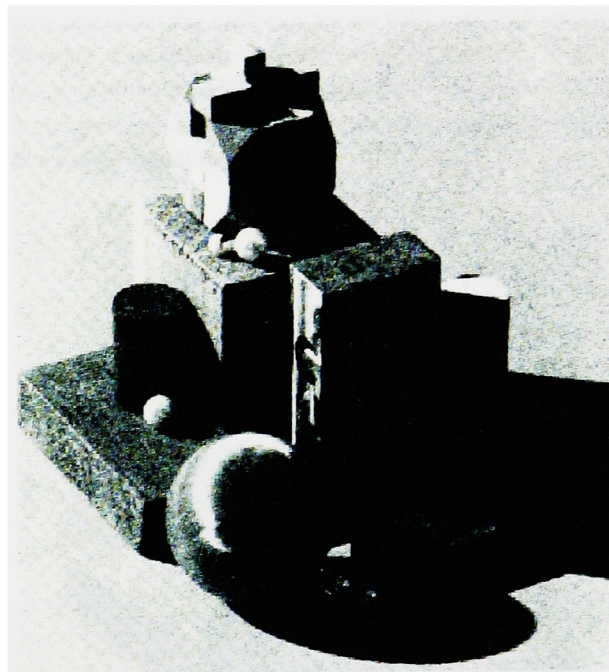


Figure 2.8

Directional Diffused Light

Directional diffused light is partially direct light with some diffused or scattered rays. It appears to come from a definite direction and creates distinct shadows, but with edges that are softer than those of direct light.

The shadow edges change smoothly from light to dark, and the shadows themselves contain visible detail. Sources of directional diffused light are relatively broad. Indoors, windows or doorways are directional diffused light sources when sunlight bounces in from outdoors rather than shines directly into the room. Direct light close to the subject is even softer if directed first at a reflector and bounced onto the subject or partially scattered by a diffusion screen placed in front of the light.

Outdoors, the usually direct light from the sun is broadened on a slightly hazy day when the sun's rays are partially scattered and the surrounding sky becomes a more important part of the light source. Bright sunlight can also produce directional diffused light when it shines on a reflective surface such as metal and then bounces onto a subject shaded from direct rays by a tree or a nearby building.

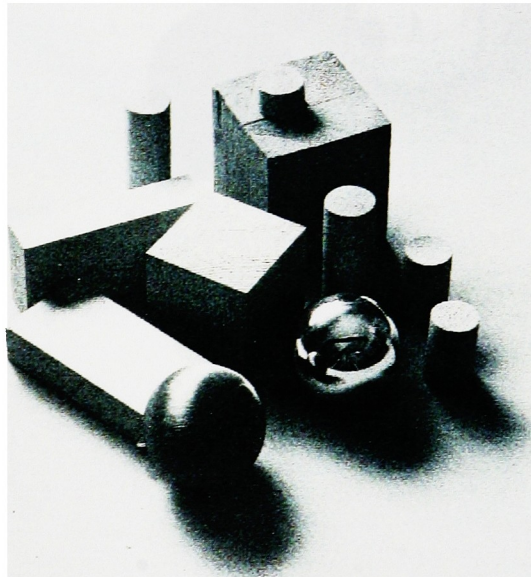


Figure 2.9

Diffused Light

Diffused light scatters onto the subject from many directions. It shows little or no directional source. Shadows, if they are present at all, are relatively light, and their shadow edges are indistinct. The subjects seem surrounded by light. Sources of diffused light are broad compared to the size of the subject. A heavily overcast sky becomes a source of light when the sun's rays are completely scattered. Fully diffused light requires reflectors or fill light to open the shadows.

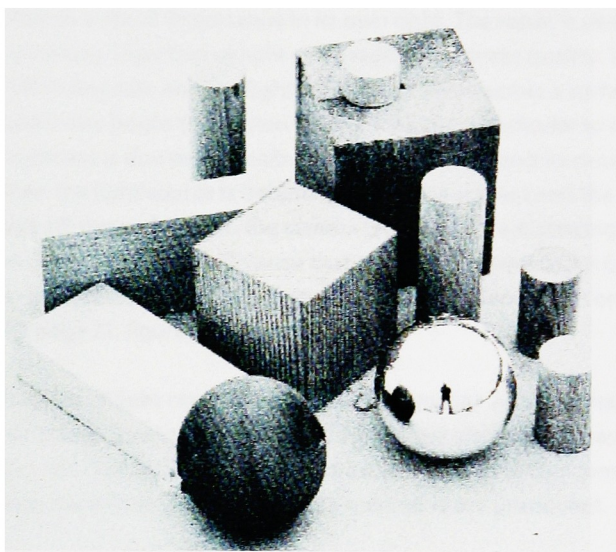


Figure 2.10

Photography***Direction of Light***

Barbara London, John Upton
and Jim Stone

Upper Saddle River, 2005
p. 256–265

The direction from which light comes is critical. If everything else about a light source remains unchanged but the light source is moved, or the angle of the subject to the light source is changed, then the resulting illumination will be different. Direction controls the formation of shadows. Shadows place emphasis on texture, form, and space while the lack of shadows diminishes this visual information. Direction directly affects the light and shade relationship, the visual evidence of the influence of light on the environment.

When the directional quality of light is strongly stated in a photograph, the lighting achieves a visual importance in its own right. The result is clear and often visually fascinating. Direction of light can modify brightness quality. When the light source is off to one side and the light it produces skims across a surface, that surface will appear less bright than when the light falls perpendicular to it. The difference in brightness is due to a revealing of surface texture and its resulting shadows. When the light source is behind or above the subject and the reflection of light skips off the surface into the camera lens with little scattering or absorption, the direction of light will cause that surface to appear much bigger. In other words, the brightness and apparent size of a surface is dependent on directional quality (see page 21, figures 2.11–2.13.).

Direction of light can also affect contrast quality. As more shadow textures are formed, local contrast or contrast in a specific area increases but total contrast does not. An increase in local contrast of a surface better communicates what the surface feels like by making its textures more prominent.

Direction of light also affects color quality. As a surface becomes more specular, brighter and more reflective because of the direction of light, the color of that surface becomes desaturated, dull or washed out. The shinier the surface, the more pronounced this effect becomes.

Direction of light can be organized in the following categories:

Front Lighting

Front lighting comes from behind the camera toward the subject. The front of the subject is evenly lit with minimal shadows visible. Surface details are seen clearly, but volume and textures seem to be flattened out.



Figure 2.11

Side Lighting

Side lighting comes from the side of the subject and camera. Shadows are prominent, cast at the side of the subject, and tend to emphasize texture and volume. In natural environments, early morning and late afternoon are good times for taking pictures because the low position of the sun in the sky produces side and back lighting. In the studio, side lighting allows complete control of the angle of illumination; photographers can change the height and position of the light, so they are able to be exact in lighting selected areas.



Figure 2.12

Back Lighting

Back lighting comes toward the camera from behind the subject. Shadows are cast toward the camera and are very prominent with the front of the subject in the shadow area. Back lighting can make translucent objects appear to glow and can create rim lighting, a bright outline around the subject, as on the heads and shoulders of people. In backlighting, the sun or other light source is behind the subject, so the visible areas of that subject are not lit directly. However, with rim lighting, the light catches the edge of the subject, providing a bright outline to an otherwise dark subject.



Figure 2.13

The following research uses references from *Photography, A Practice Guide* by Alisa McWhinnie and Philip Andrews, and *Photography* by Barbara London, John Upton, and Jim Stone. Both of these texts are used as standard photography textbooks in photography schools.

Focus

Focus is defined as the sharpness or clarity of subjects in the photographic image as controlled by the lens. A lens can focus accurately at only one distance at a time, so only a single plane is sharp. Everything in front or behind this plane is technically out of focus, and becomes progressively more out of focus the farther away the objects are from the plane of focus. There is a range of distances around the plane of focus that look acceptably sharp, a concept known as depth of field.

On the most basic compact cameras, focusing is fixed at around 10 ft (3m), with a depth of field being exploited to ensure everything from 5 ft (1.5m) to the horizon is sharp. With fixed-focus cameras, the focal length and aperture capacity are highly restricted. However, when using more complex cameras, the focus is adjusted for every picture taken. On some cameras this is done manually, and on others it is automatic.

Sharp Focus

Sharp focus implies that emphasis is being placed for a definite reason. Moreover, all of the elements that are in sharp focus are linked by a psychological bond that separates them from all of the out-of-focus elements within the frame. Sharp focus also shows the detail of the subjects. Obtaining sharp focus pictures is a crucial part of photography, and to do this photographers need to know how to extend depth of field. The general rule is to set a small aperture, use a wide lens setting, and position the subject far away, so that the focal distance can be increased.



Figure 2.14

This example of sharp focus shows the main subject clearly and crisply.

Selective Focus

To control emphasis within a composition, photographers can disguise elements by softening their outlines, throwing them out of focus, and drawing attention to the elements that are in focus. Selective focus can refer to depth of field, the technique that allows a photographer to focus on one element in the composition, leaving the other elements in different planes out of focus.

The examples below show a comparison between overall sharp focus or maximum depth of field, and selective focus or minimum depth of field.

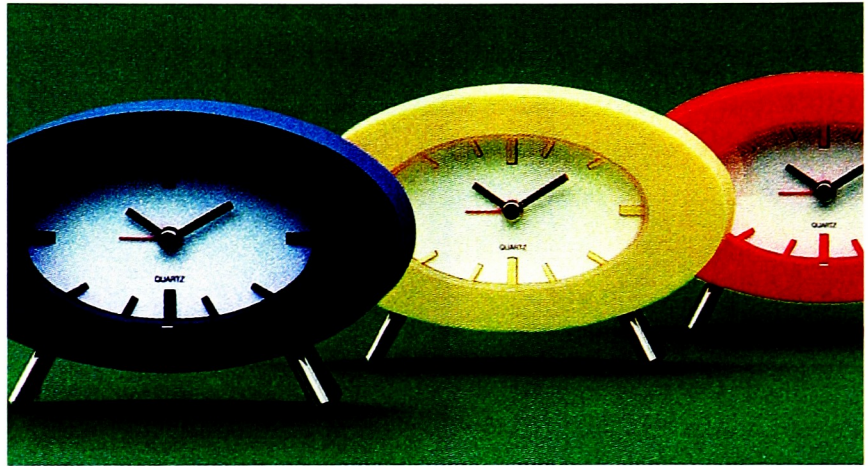


Figure 2.15

Overall sharp focus: all elements in the picture are in sharp focus.

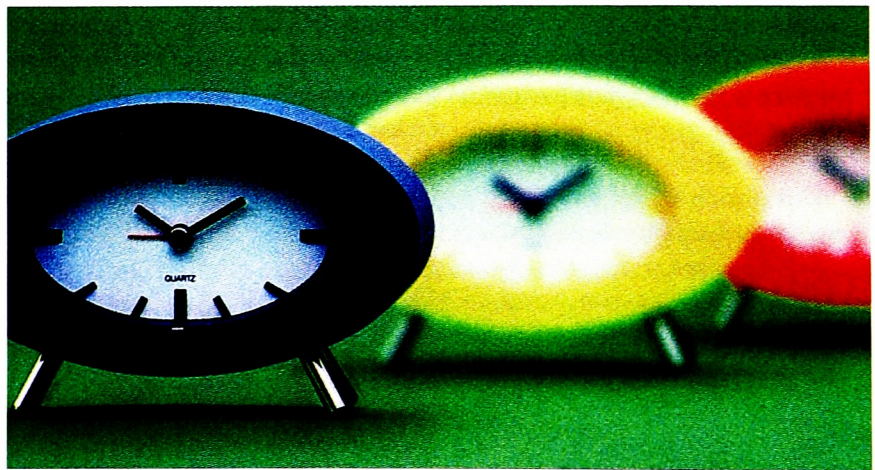


Figure 2.16

Selective focus: only one or some elements in the picture are in focus; others are out of focus.

Soft Focus

The soft focus effect can be achieved in a number of ways and used successfully on a variety of subjects. Portrait photographers often use soft focus to camouflage spots and blemishes, making a person's skin look more attractive. A soft-focus filter, also called a 'diffuser' or a 'softer' by some manufacturers can be used to achieve a range of soft-focus effects. Alternatively, photographers can make their own filters using simple materials. For example, soft-focus effects, can be done by just smearing different patterns of petroleum jelly onto a piece of clear plastic or a skylight filter, or by stretching plastic over the lens. Soft-focus effects can also be made in the darkroom while printing the color or black and white picture by holding a soft-focus filter under the enlarger lens during exposure.



Figure 2.17


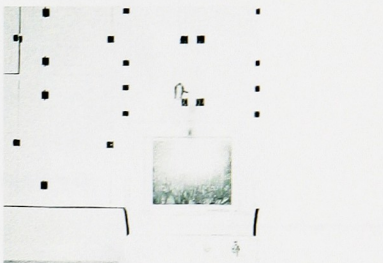
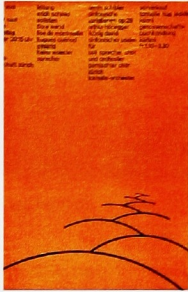

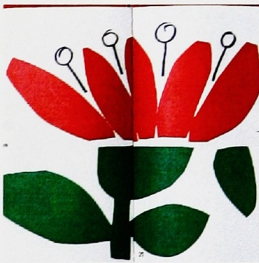



Summary

The qualities and potential of lighting and focus can be adapted to communicate meaningful messages in graphic design. Lighting and shadows provide vital information in photography. The way they fall shows different aspects of a subject that might otherwise not be discerned from looking at a flat picture. Lighting can also influence the emotional effect of an image. The mood of a photograph can be influenced merely by changing the position of one light. In photography, focus helps define distance between objects, and emphasize the most important part of the scene. These effects are important to this designer to learn and understand in order to explore possibilities of applying them to graphic design elements including typography and illustration.

Comparative Matrix I



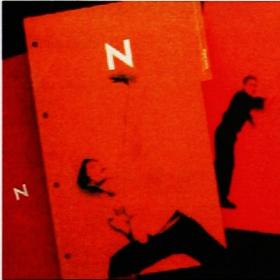



At the beginning of the synthesis stage, this designer gathered a wide range of graphic design and photographic examples that clearly used the specific visual elements: dot, line, shape, form, tone, color, and texture. This process allowed this designer to understand how these visual elements have already been applied in both fields.

The matrix below shows some of the chosen examples that were collected in this stage.

Visual Elements	Graphic Design	Photography
Dot	<div><p>Figure 3.1</p></div>	<div><p>Figure 3.2</p></div>
Line	<div><p>Figure 3.3</p></div>	<div><p>Figure 3.4</p></div>
Shape	<div><p>Figure 3.5</p></div>	<div><p>Figure 3.6</p></div>
Form	<div><p>Figure 3.7</p></div>	<div><p>Figure 3.8</p></div>


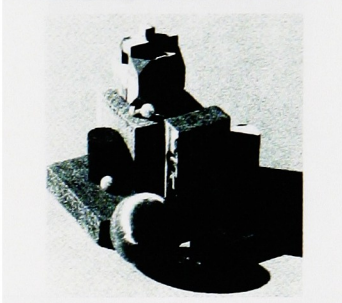

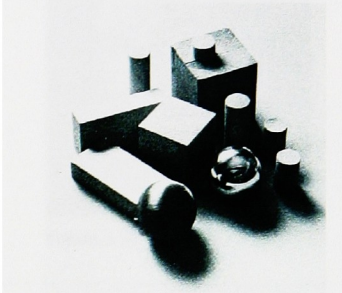
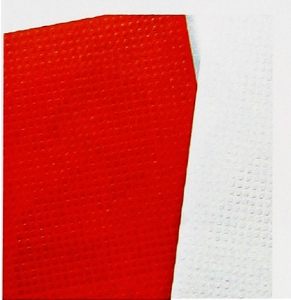
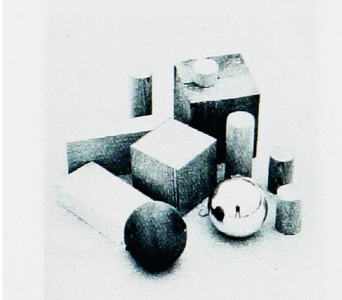
Comparative Matrix 1

continued

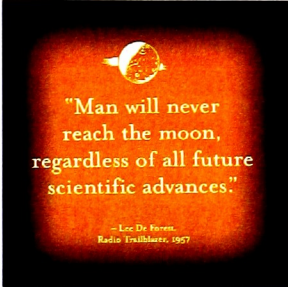

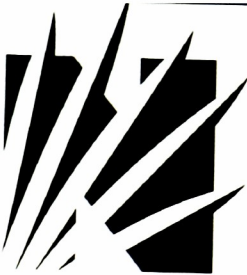



Visual Elements	Graphic Design	Photography
Tone and Value	<div></div> <div>Figure 3.9</div>	<div></div> <div>Figure 3.10</div>
Color	<div></div> <div>Figure 3.11</div>	<div></div> <div>Figure 3.12</div>
Texture	<div></div> <div>Figure 3.13</div>	<div></div> <div>Figure 3.14</div>

From the comparative matrix, this designer found obvious similarities of visual elements in graphic design and photography such as the use of form to create the illusion of three dimensions, colors to show emotions and symbolize abstract ideas, and texture to convey surface characteristics. Studying the basic elements of visual design, and understanding how they work will help improve overall composition. Moreover, this designer also discovered from this process that the visual elements are widely used and applied in both graphic design and photography. Thus these elements are used as fundamental design considerations in this project.

Comparative Matrix 2 These qualities of lighting are central to photography and have potential in graphic design as shown in figures 3.15, 3.17, and 3.19.

Quality of Light	Graphic Design	Photography
Direct Light	<div><p>Figure 3.15</p></div>	<div><p>Figure 3.16</p></div>
Directional Diffused Light	<div><p>Figure 3.17</p></div>	<div><p>Figure 3.18</p></div>
Diffused Light	<div><p>Figure 3.19</p></div>	<div><p>Figure 3.20</p></div>

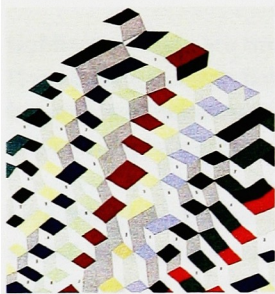


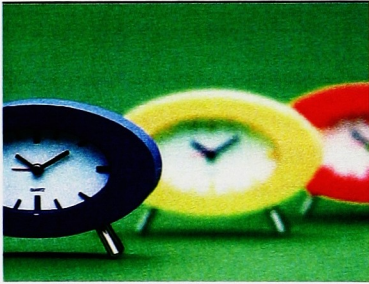
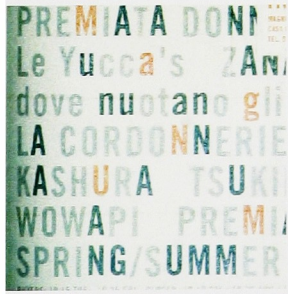

Comparative Matrix 2
continued

Direction of Light	Graphic Design	Photography
Front Lighting	 <p>A graphic design poster featuring a glowing orange circular light source at the top. Below it, the text "Man will never reach the moon, regardless of all future scientific advances." is written in a serif font. At the bottom, in smaller text, it says "— Lee De Forest, Radio Enthusiast, 1907".</p>	 <p>A black and white portrait of a woman with dark hair, smiling. The lighting is soft and even, coming from the front, which flattens the features and creates a gentle expression.</p>
Side Lighting	 <p>A graphic design poster consisting of several sharp, white, diagonal lines of varying lengths and angles, creating a sense of movement and depth against a dark background.</p>	 <p>A black and white portrait of the same woman, but now with side lighting. The light comes from the side, casting deep shadows on one side of her face and highlighting the other, creating a more dramatic and three-dimensional appearance.</p>
Back Lighting	 <p>A graphic design poster showing a silhouette of a woman with her hands on her hips. The background is a bright, glowing orange-red gradient. The text "WOMEN IN JAZZ" is written vertically along the center of the silhouette.</p>	 <p>A black and white portrait of the woman, now with back lighting. The light source is behind her, creating a strong rim light effect that outlines her hair and shoulders, giving the image a dramatic and ethereal quality.</p>

The matrix above shows graphic design examples that use the effect of lighting to enhance visual interest and communication. Both graphic design and photography examples show similar emotions. For instance, front lighting tends to flatten the image by illuminating the elements as much as possible, giving a softer feeling. In contrast, side and back lighting reveal fewer details but create more three-dimensional and dramatic images.

Comparative Matrix 3

The following matrix compares the use of focus in graphic design and photography. During the research process, this designer encountered some difficulty in finding examples that clearly show the use of focus in graphic design. Most existing examples show graphic designers use focus in the photographic images in their layout, but not in the actual graphic elements like typography or illustration. However, there are existing graphic design examples that do use focus in the elements themselves, as shown below.

Focus	Graphic Design	Photography
Sharp Focus	 <p>Figure 3.27</p>	 <p>Figure 3.28</p>
Selective Focus	 <p>Figure 3.29</p>	 <p>Figure 3.30</p>
Soft Focus	 <p>Figure 3.31</p>	 <p>Figure 3.32</p>

Summary

Understanding visual elements (dot, line, shape, form, tone, color, and texture) has been considered basic and necessary knowledge needed to develop a visual message. After studying, researching, and understanding the basic visual elements in graphic design and photography, this designer finds that to achieve intended communication goals, designers and photographers must understand the importance of these components, and how they can impact the final results.

The comparisons on pages 26–30 show that basic visual elements have very similar effects in both graphic design and photography. For example, the comparison of use of form (figures 3.7 and 3.8) shows the results that forms can create the illusion of three dimensions in two-dimensional space.

Lighting and focus are two elements of crucial importance in photography. Photography students not only need to understand the basic visual elements, but are also required to learn about lighting and have a basic knowledge of photography, including depth-of-field and focus.

Even though some graphic design examples use lighting and focus, these elements are not usually prominent. However, the most important finding was the differing purposes of using these elements in graphic design and photography. In the found design examples, lighting and focus seem to be used mainly for visual impact (figures 3.25 and 3.31) rather than to communicate a specific message such as dreamlike innocence (figure 3.32).

To explore more possibilities, designers can apply basic strategies of photography, especially lighting and focus, to develop meaningful and visually interesting design solutions to design problems. In the following stages in this thesis project, this designer explored many different ways to apply the photographic strategies into graphic design elements to add visual impact, and most importantly, to help deliver a meaningful message and achieve a particular communication goal.

Initial Concept Development

At the beginning of this stage of the thesis, the concept of adapting lighting and focus to graphic design was demonstrated through the development of a seasonal calendar promoting parks and recreational areas in and around Rochester, New York.

The concept was to use graphic design elements (typography and imagery), and the application of lighting and focus principles adapted from photography to represent a different mood, tone, and feeling for each season. Conceptual sketches merged typography with the photographic methods examined in this thesis:

Soft focus in winter, represents soft snow and wintery weather.

Selective focus in spring, implies the beginning of warmer weather showing transition from winter to spring.

Directional diffused light in fall, shows the movement of falling leaves.

Direct light in summer, represents heat and brightness from the sun

The following poster was presented as a part of a thesis exhibition displayed in the Rochester Institute of Technology's Bevier Gallery.



Initial Concept Development
continued

After the exhibition, the thesis committee and this designer discussed the application concepts to determine what format had the most potential. The concept was shifted from a seasonal calendar to a “Be a Responsible Dog Owner” poster series because the seasons already have a literal relationship to lighting and there was concern that this might conflict with the heightened photographic strategies being employed in the design application.

The thesis committee recommended choosing a subject with no direct relation to photographic approaches to demonstrate how lighting and focus can be adapted to solve a range of graphic design problems.

Outside Content

Early research focused on dog-related issues, including breeds, medication, ages, and obedience. Main resources were the official website of the American Kennel Club, the accredited organization specializing in the study of breeding, exhibiting, running, and maintaining purebred dogs; *The Dog Owner’s Manual* by Dr. David Brunner, a veterinarian and operator of Indianapolis’s Broad Ripple Animal Clinic, specializing in treating cats and dogs; and the website of the Humane Society in Rochester, New York.

This designer organized the information into four categories and selected one appropriate subject from each category to demonstrate how specific photographic approaches can be a beneficial addition to visual communication.

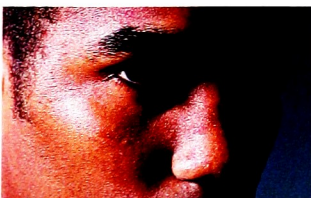
The following diagram shows the main categories and highlights the selected topics:

Breed by Group	Obedience Traits	Activities	Safety Issues
Sporting Group	Accepting a Stranger	Dog Shows	I.D. Your Dogs
Hound Group	Sitting Politely For Petting	Agility Competitions	Provide Shelter
Working Group	Appearance and Grooming	Fly Ball Competitions	Watch the Heat
Terrier Group	Walking On a Loose Lead	Obedience Competitions	Travel Safely
Toy Group	Coming When Called	Breed-Specific Gatherings	Find a Pet-Sitter
Non-Sporting Group	Reaction to Distraction		Handle Emergencies
Herding Group	Supervised Separation		Take Pictures

Communication Potentials

Based on the photographic research, this designer generated lists of the characteristics of each photographic principle to define and determine what each one conveys visually and psychologically.

Lighting Direction	Lighting Quality
<p>4. Frontlit : • show detail, eliminate feature, evenly light to subject absence of cast shadow.</p> <p>5. Side lit : • reveals & enhances the depth of 3D subject • Prominent shadows, cast at the side of subject</p> <p>6. Backlit : • Silhouette • Black shape with no details • Create outlines, shape of the subject</p>	<p>1. Direct Light : • Sharp Shadows • Crispness & Cleanliness • Brilliance, sparkle, effervescence to a scene • Add vitality, intensity to the person's expression. • The absence of them signifies introspection and terror or death • Features are strongly revealed, bold, and • Dramatic effect • Active • Fun • Sassy.</p>
Focus	
<p>7. Sharp Focus : • Crisp, clear edges • Overall image is sharp (in focus)</p> <p>8. Selective focus : • some elements are sharp, other are not • Control emphasis • Show depth</p> <p>9. Soft focus : • Soft edges • Low contrast • Romantic / Soft looking / • Dreamlike / Imaginative • Less detail</p>	<p>2. Directional-Diffused : • Moderate shadow definition / softer shadow</p> <p>3. Diffused Light : • Usually passive • Feeling of softness or expansiveness • Soft, warm light, gently caressing and illuminated surface. • more subtle effects • Diffused light can often contribute a feeling of inner glow even an iridescence • Peaceful</p>



example 1



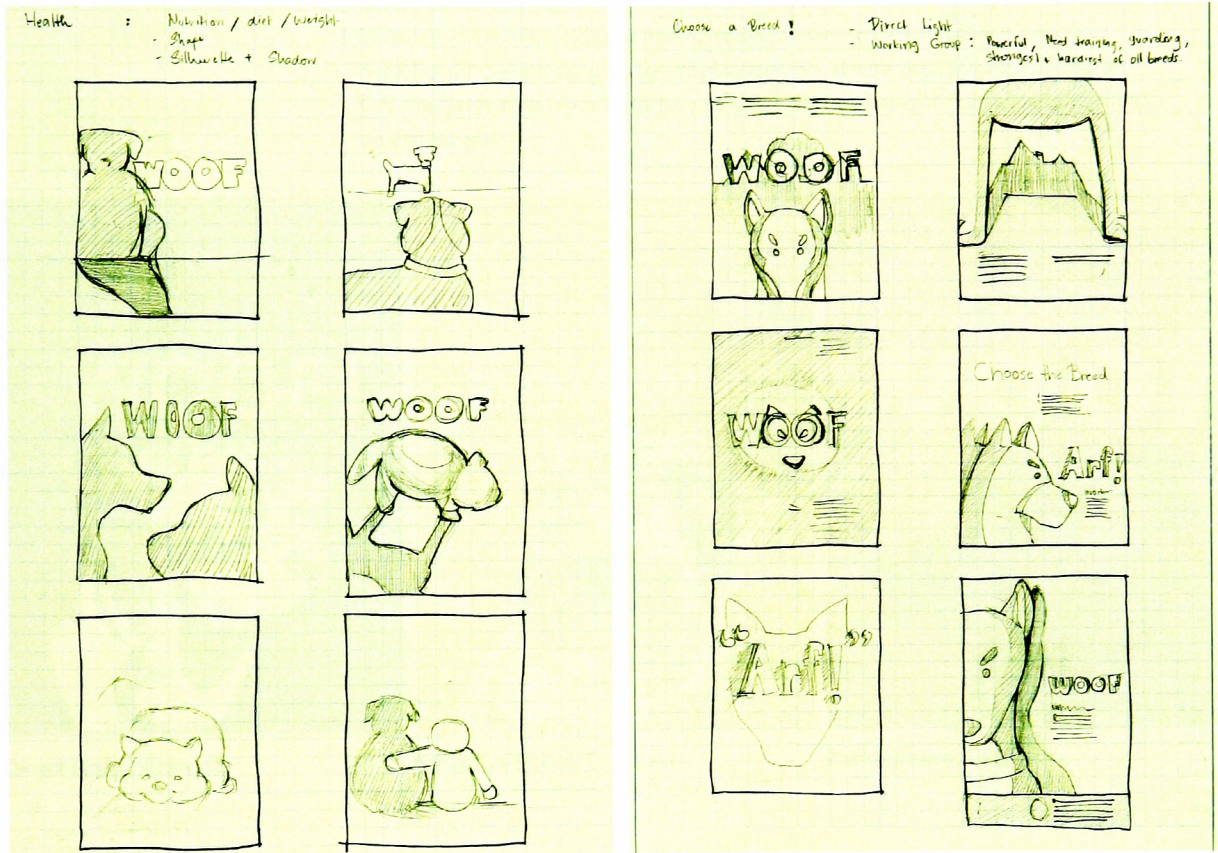
example 2

After developing the list, this designer discovered that each photographic approach may have more than one meaning. For example, in photography, direct light (example 1) can represent a strong, angry feeling, but at the same time, it can imply energy and movement (example 2).

In order to explore the potential possibilities, the brainstorming and sketching process was not limited to one specific photographic approach, but was expanded to include all possibilities that would match the content. Then, this designer developed a survey that was given to design students at Rochester Institute of Technology and professional designers to determine the most appropriate solution to the final design.

Initial Concept Sketches

Following are concept sketches that were developed during the research and synthesis stages of this thesis and illustrate preliminary solutions for the design application. These early sketches depict dogs in various activities and poses, and use different photographic approaches such as back lighting, direct light and focus.



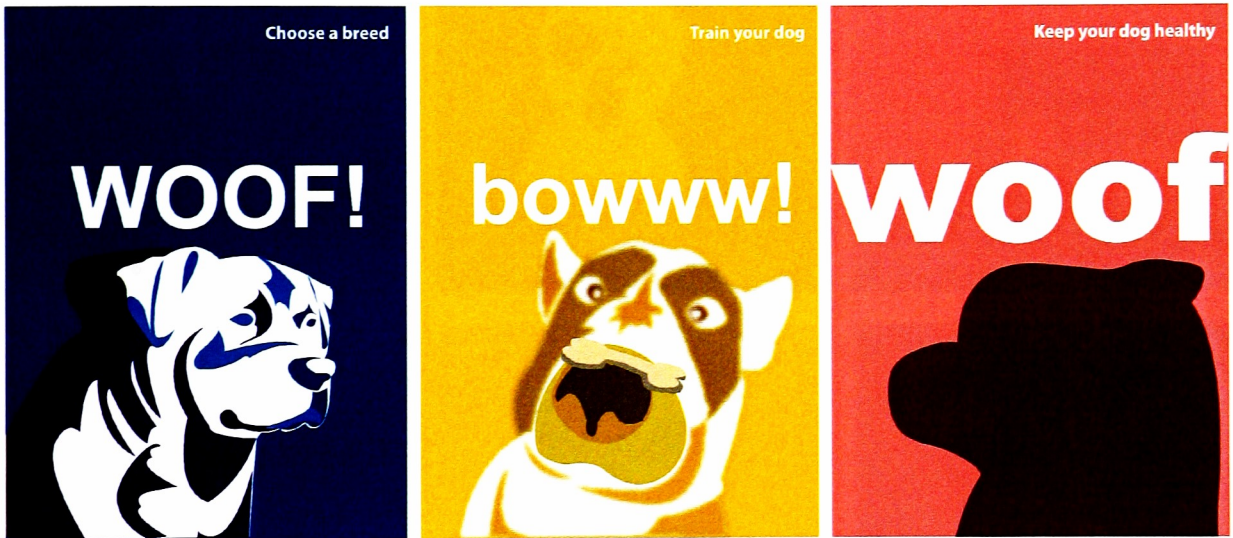
The dog sketches were created using photographic elements to create visual interest and draw attention to the American Kennel Club's "Be a Responsible Owner" campaign.

The sketches incorporate the consistent, systematic use of a dog's sound, "woof", to reflect the canine theme of the poster series.

Intermediate Concept Sketches

A computer generated sketch from the first concept was presented to the thesis committee for feedback and further development.

The sketch focused on the dog illustration with three different photographic approaches, including direct light, selective focus, and backlighting. Direct light is meant to represent a strong dog from the working group breed. Selective focus is used for the obedience poster to communicate the idea of focusing on a main subject and ignoring or de-emphasizing the others. Back lighting in photography emphasizes the shape of subjects, therefore this designer chose back lighting to show an overweight dog to communicate health issues.



Direct Light: Strength

Selective Focus: Emphasis

Backlighting: Shape

The committee gave some thoughtful feedback about the overall approach and ways to further explore more meaningful message-making. It was suggested not to use overly detailed dog illustrations, which could unnecessarily distract viewers.

Intermediate Concept Sketches

continued

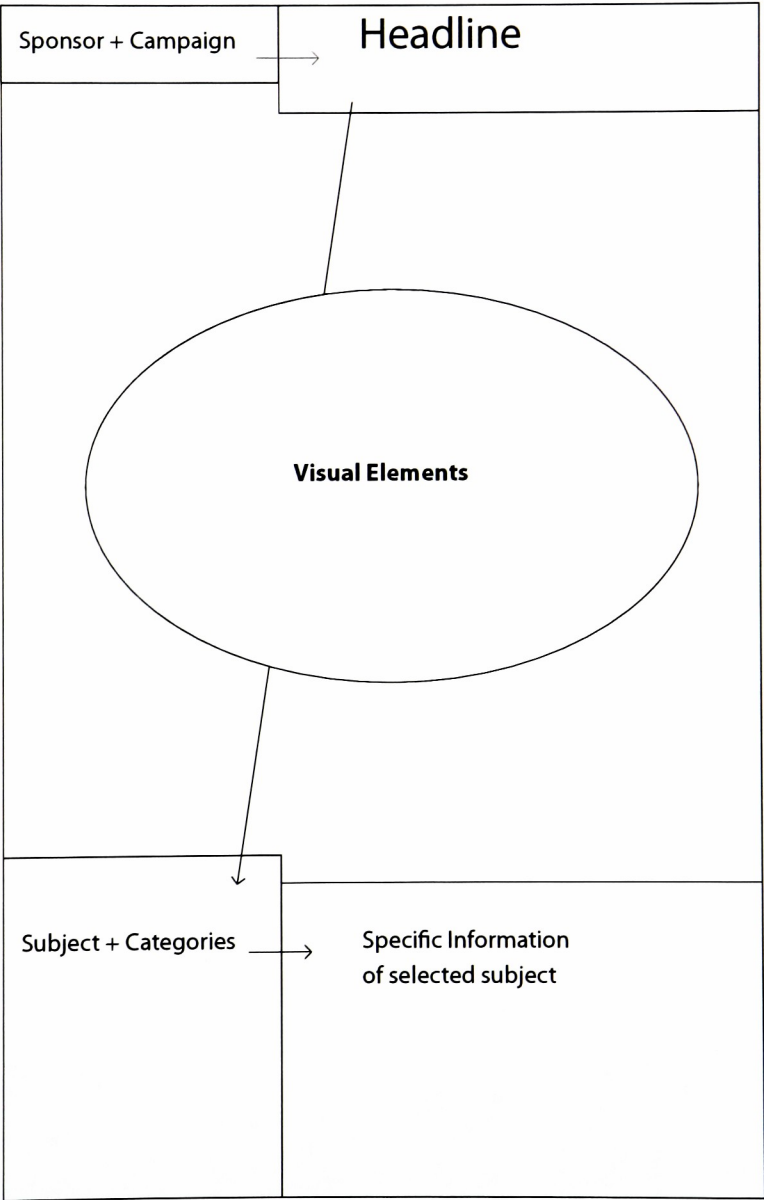
Based on the committee feedback, improvements were made to the sketches by simplifying the illustrations and further developing the overall conceptual approach. In order to have a system within this poster series, the sketches made use of a consistent visual element, a cube that appeared in all the posters with an illustration of the same dog.



The updated sketches were presented at another thesis committee meeting. The main concern was that the overall comic appearance of the illustration may incorrectly suggest a younger audience than what was intended. However, responses about the use of a systems-design approach were positive and encouraged this designer to explore more possibilities that led to the next set of concept sketches.

Layout Structure

In this stage, the overall layout and concept was developed by including background images that better communicate the idea, improving the circles to more recognizable shapes, and revising the layouts to better organize the visual hierarchy to guide the viewer through the layout. Then the headline and the visual graphics were expanded to provide more specific information to the audience.



Final Concept Sketches

The concept was further developed to be accessible to a wider audience by using a different image system (consistent use of a circular shape) to represent the sheep and a language system (using a dog’s sound, “bow wow”, to represent the dog).

The circles in this sketch represent a group of sheep herded by a dog, indicated by the *bow wow* typography. Using the selective focus approach, some elements are sharp and in focus while others are blurred or out of focus. Selective focus was chosen to show movement when the dog is running and herding animals. Shadows cast from diffused light on the circles illuminate the three-dimensionality of actual sheep.

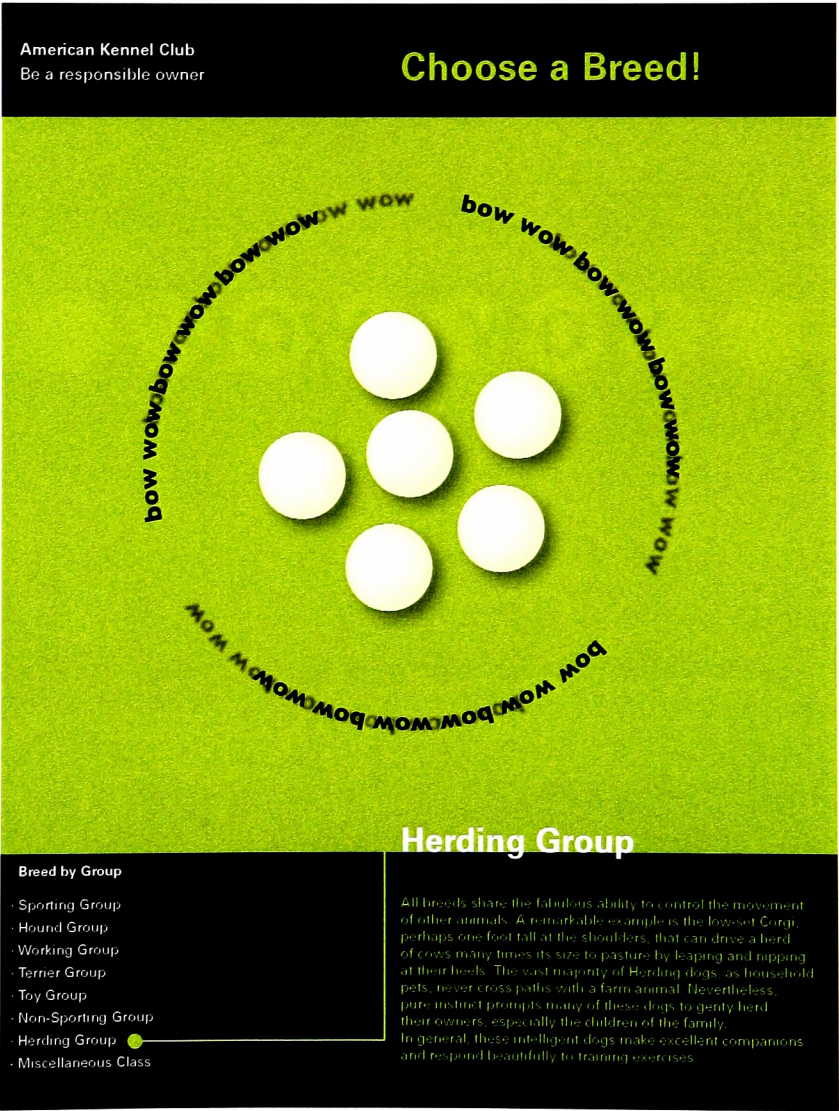
Subject:

Breed by Group

Photographic Approach:

Selective Focus

Diffused Light



Final Concept Sketches

continued

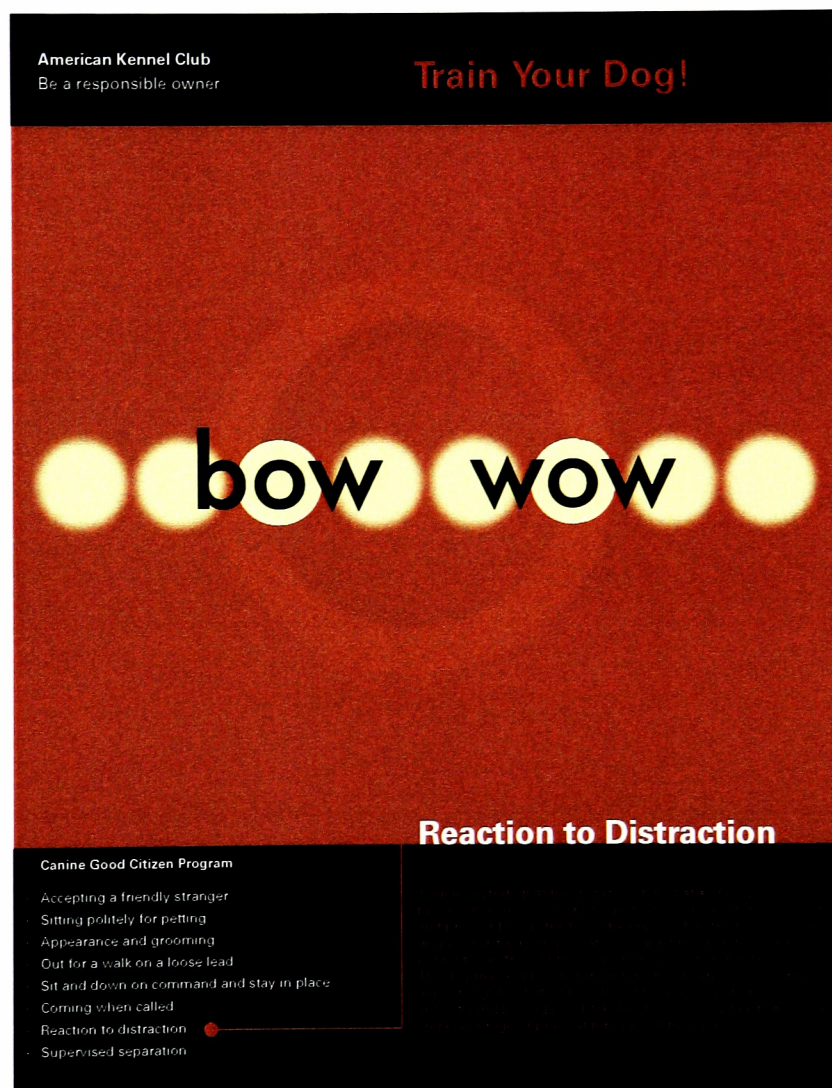
This sketch is for an obedience poster, providing information about training a dog to react properly to distraction. In this example, the circles are used to represent people with which the dog gets involved. The circles that are blurred or out of focus represent people who are not the primary interest for the dog. The circles that are sharp and in focus represent the people that the dog should pay attention to when training.

Subject:

Obedience

Photographic Approach:

Selective Focus



Final Concept Sketches

continued

This sketch is for the activities poster. The circle in the middle represents the hoop used for dog agility competitions. The lighting approach applied in this sketch shows active movement when the dog is jumping through the hoop, and red communicates the idea of energy.

Subject:

Activities

Photographic Approach:

Direct Light



Final Concept Sketches

continued

The circle used in this safety poster refers to a protective area that provides shelter for the dog. To communicate the idea of comfort and relaxation, this designer used soft focus in the graphic design solution. The light blue background was chosen to support the concept of comfort.

Subject:

Safety

Photographic Approach:

Soft Focus

Diffused Light



Final Concept Sketches

continued

This sketch provides information about health focusing on weight issue. The circle shape represents a dog's food bowl. Backlighting is used to emphasize the comparative sizes of the bowls to communicate information about the actual dogs' weight and size differences.

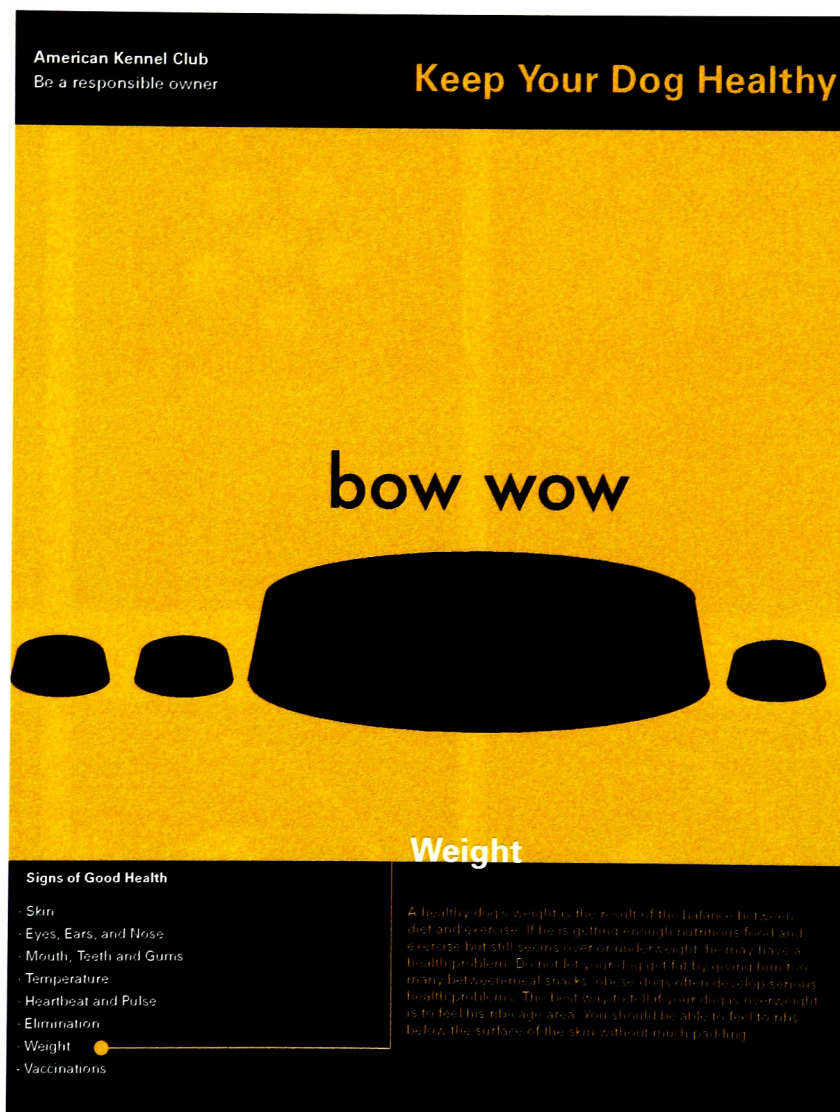
Subject:

Health

Weight Issues

Photographic Approach:

Backlight



Posters' content sources:

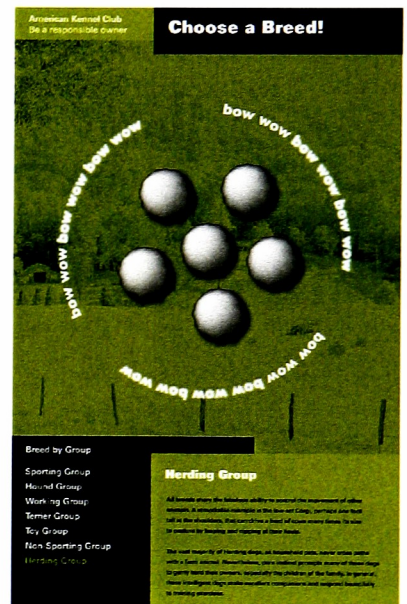
<http://www.akc.org>, the American Kennel Club, May 2005.

The Dog Owner's Manual, Dr. David Brunner, Uirk Books, PA 2004.

Refinements

Choose a Breed: Herding Group

Lighting and focus is used to show softness and illuminate the three-dimensionality of the sheep, and to show movement of the dog herding the animals.



bow wow bow wow bow wow bow wow

Directional diffused light
Selective focus

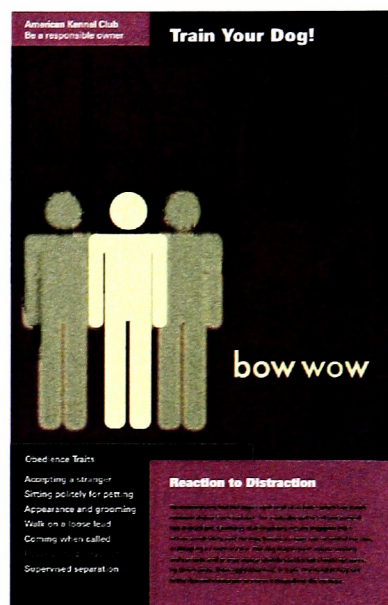
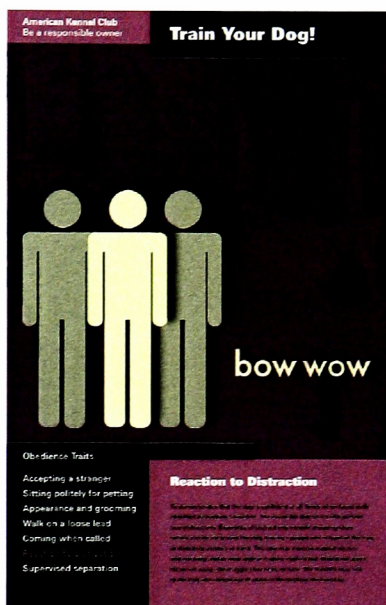
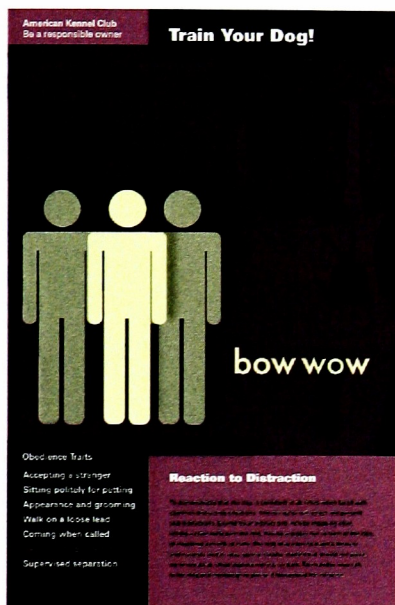
Contrast and more distinct shadows were added to emphasize directional diffused light. Adding the directional diffused light not only defines the softness, but also adds more dimensionality to the sheep.

Subject 2

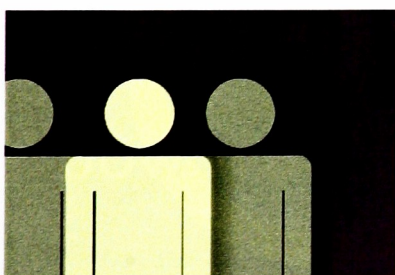
Train your Dog: Reaction to Distraction

Communication Goal

These photographic approaches were applied to emphasize the difference between the dog's owner and the other figures.



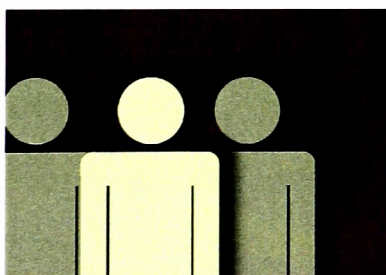
Details



Photographic Approaches:

Diffused light
 Sharp focus

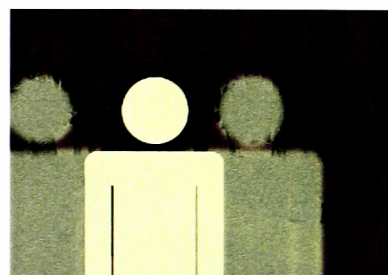
Soft shadows were applied to the figures to create spatial distance between the figure of the owner and the others.



Photographic Approaches:

Directional diffused light
 Sharp focus

Directional diffused light creates more distinct shadows behind the figures and the typography.



Photographic Approaches:

Front light
 Selective focus

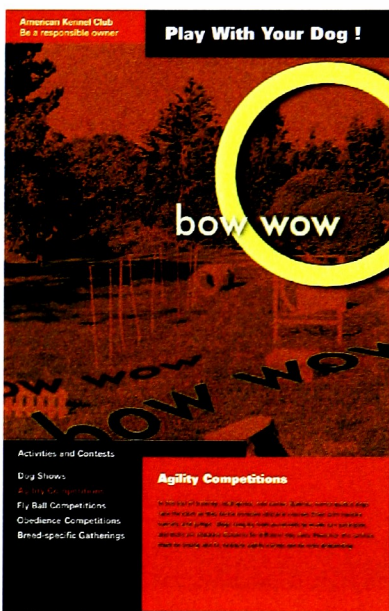
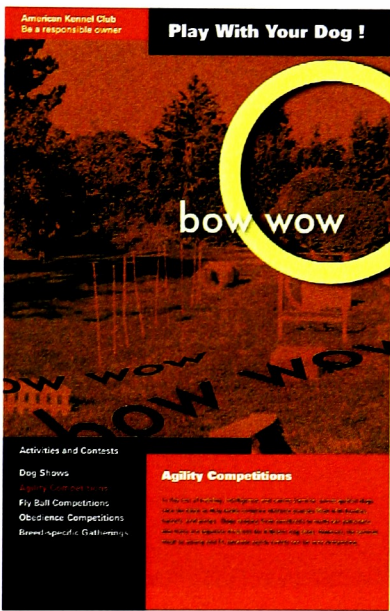
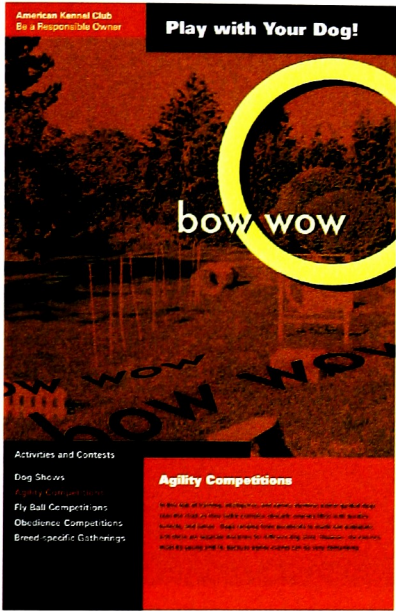
Front light lessens, and in some cases eliminates, shadows. Additionally, applying selective focus keeps the main figure sharp while making the others blurry.

Subject 3

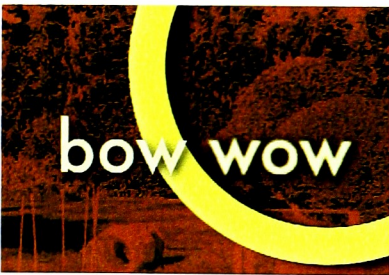
Play with Your Dog: Agility Competitions

Communication Goal

Using a combination of photographic approaches can help create a playful feeling and movement within a designed composition.



Details



Photographic Approaches:
Direct light
Sharp focus

Direct light added to the subjects results in dark, crisp shadows. The shadows cast on the ground give the illusion of distance and height between the subjects and the ground.

Photographic Approaches:
Directional diffused light
Sharp focus

Directional diffused light gives a less distinct, softer appearance to the shadows in this layout.

Photographic Approaches:
Directional diffused
Selective focus

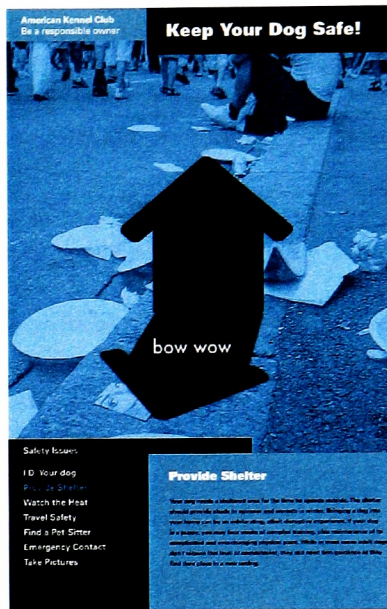
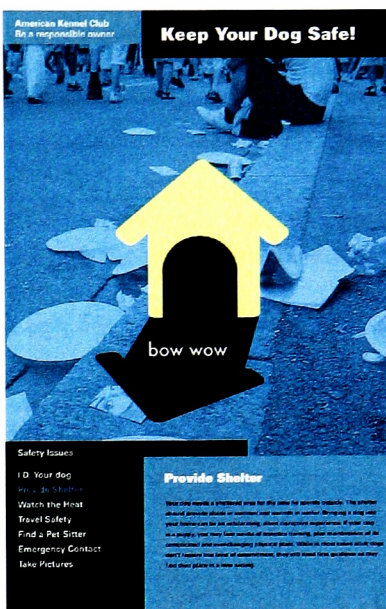
Making use of directional diffused light, as in the second layout, and the addition of selective focus on the typography shows movement.

Subject 4

Keep Your Dog Safe: Provide Shelter

Communication Goal

Lighting creates a shadow in front of the shelter. This shadow, as an extension of the physical shelter itself, defines the shaded area as safe and comfortable for the dog.



Photographic Approaches:

Directional diffused light
Sharp focus

Directional diffused light casts a semi-transparent shadow of the house, allowing the viewer to see some details of the ground through the shadow.

Photographic Approaches:

Direct light
Sharp focus

Direct light makes the shadow darker, which results in minimal or no visible ground details.

Photographic Approaches:

Directional diffused
Backlight

Directional diffused light is used in the same manner as in the first sketch, while the addition of back lighting silhouettes the shape of the house.

Intermediate Evaluation Planning

This designer developed a survey to collect feedback from the main target audience of the thesis project (designers). The surveys were given to fifteen graduate graphic design, computer graphic design, and industrial design students from the School of Design at the Rochester Institute of Technology, without any explanation about the posters and concepts, in order to evaluate the understandability overall. The evaluators were asked to choose the solution that best communicated each subject. The survey also asked if the specific lighting approaches could be useful to solve other design problems.

Survey

The following is the survey that was given to fifteen RIT design students.

Understandability

For each of the categories in the “Be a Responsible Dog Owner” poster series, please identify the solution that most successfully communicates the idea.

Choose only one by making a mark in the appropriate box.

Solution		A	B	C	D
1	Breed Herding Group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	Obedience Reaction to Distraction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	Activities Agility Competitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	Safety Issues Provide Shelter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Additional Comments

Overall Concept

Could this approach be useful for solving other graphic design problems?

Y N

Survey Results

Following are the summary of results from a survey completed by fifteen people as described on page 47.

Part 1 Understandability		Photographic Approaches		Results
1	Breed	A	None	2
		B	Diffused Light	10
		C	Diffused Light and Selective Focus	1
		D	Directional Diffused Light and Selective Focus	2
2	Obedience	A	None	2
		B	Diffused Light	3
		C	Directional Diffused Light	6
		D	Selective Focus	4
3	Activities	A	None	2
		B	Direct Light	1
		C	Diffused Light and Sharp Shadow	7
		D	Diffused Light, Selective Focus and Soft Shadow	5
4	Safety	A	None	0
		B	Directional Diffused Light and Back Lighting	9
		C	Direct Light and Back Lighting	3
		D	Diffused Light and Back Lighting	3
Part 2 Overall Concept		Could this approach be useful for solving other graphic design problems?		
		Yes	15	
		No	0	

Intermediate Evaluation Summary

The majority of respondents agreed that the photographic approaches have potential within graphic design; however they indicated that some approaches were stronger than others. The following results include specific comments, concerns and suggestions for the highest ranking layout for each poster goal.

The feedback above was applied to the next stages of the thesis process.

Specific Poster Goal

Breed

American Kennel Club
Be a responsible owner

Choose a Breed!



The image shows a green field with a fence. In the center, there are seven white sheep. The words "bow wow" are written in a circular pattern around the sheep, repeated multiple times. The text is white and has a slight shadow.

Breed by Group

Sporting Group

Hound Group

Working Group

Terrier Group

Toy Group

Non-Sporting Group

Hunting Group

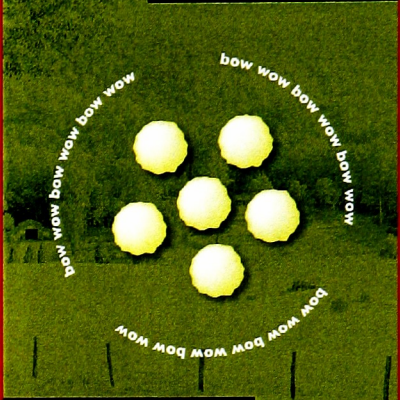
Herding Group

All breeds share the valuable ability to control the movement of other animals. A remarkable example is the Border Collie, perhaps one best at the job. But all herders, from the Great Pyrenees to the Shetland Sheepdog, are masters of leading and guiding their flocks.

The vast majority of herding dogs, as household pets, never even come within a hair's breadth of their flocks. Instead, they simply enjoy the company of their herd and their owners. Naturally the children of the family, in general, these intelligent dogs make excellent companions and respond beautifully to training exercises.

American Kennel Club
Be a responsible owner

Choose a Breed!



The image shows a green field with a fence. In the center, there are seven yellow sheep. The words "bow wow" are written in a circular pattern around the sheep, repeated multiple times. The text is white and has a slight shadow.

Breed by Group

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Terrier Group

Toy Group

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Hunting Group

Herding Group

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The vast majority of herding dogs, as household pets, never even come within a hair's breadth of their flocks. Instead, they simply enjoy the company of their herd and their owners. Naturally the children of the family, in general, these intelligent dogs make excellent companions and respond beautifully to training exercises.

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Breed by Group

Sporting Group

Hound Group

Working Group

Terrier Group

Toy Group

Non-Sporting Group

Hunting Group

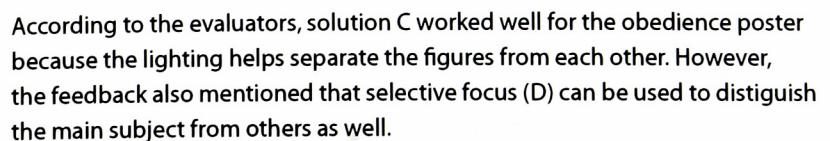
Herding Group

All breeds share the valuable ability to control the movement of other animals. A remarkable example is the Border Collie, perhaps one best at the job. But all herders, from the Great Pyrenees to the Shetland Sheepdog, are masters of leading and guiding their flocks.

The vast majority of herding dogs, as household pets, never even come within a hair's breadth of their flocks. Instead, they simply enjoy the company of their herd and their owners. Naturally the children of the family, in general, these intelligent dogs make excellent companions and respond beautifully to training exercises.

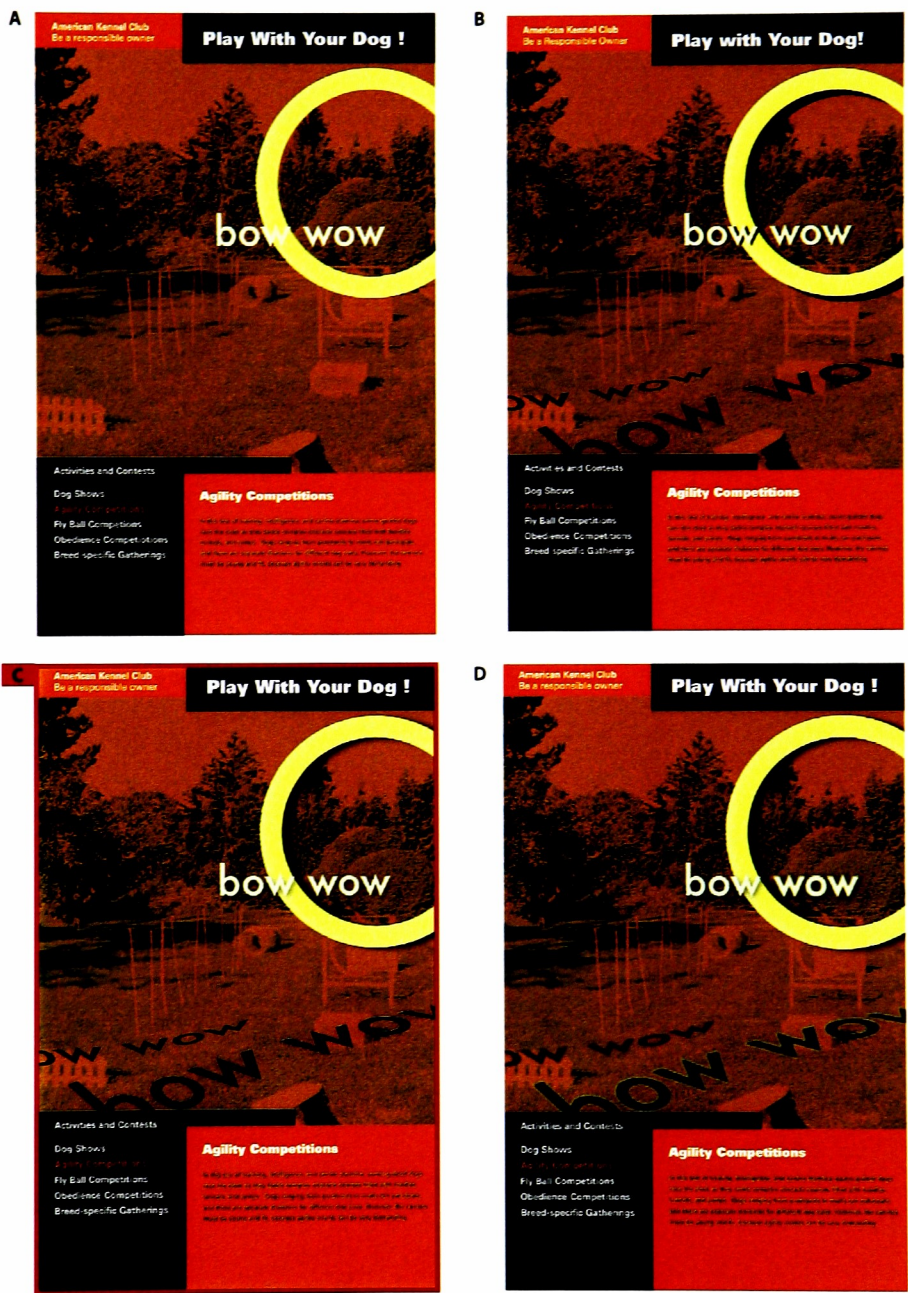
According to the evaluators, solution B is the most successful in communicating the message. Diffused light shows the softness of the sheep and sharp focus typography was deemed the best solution because the typography treatment conveys repetition and movement more clearly.

Obedience



Specific Poster Goal

Activities



According to the evaluators, solution C is the most successful in communicating the message. Adding diffused light on the typography and the hoop helps separate these two elements. The dark and crisp shadows on the ground add the illusion of distance between the ground and the hoop, and also create the feeling of excitement in the poster.

Specific Poster Goal

Safety



According to the evaluators, solution B is the most successful in communicating the safety message by visually focusing on the most important element, the 'bow wow' typography. The shadow from directional diffused light is not too strong which helps to create a peaceful environment in the poster. However, according to the feedback, the shadow could be softer to have a more comfortable feeling and be more realistic.

Final Application	<p>After reviewing the research results combined with the intermediate evaluation, it was determined that the message would best be conveyed on a poster series because:</p> <ul style="list-style-type: none"> a poster series is an appropriate application to install in relevant environments such as animal hospitals, animal shelters, veterinarian clinics, and animal exhibitions, to deliver the message to the target audience, dog owners. the poster application is easy to duplicate, and can be reformatted to other vehicles such as postcards or brochures, in order to communicate to a wider audience.
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Color Choices	<p>The overall color scheme is bright and each specific color within the scheme has a specific meaning related to each dog subject. For example, green is used to represent the farm on which the dog would herd animals; orange is used in the activities poster to create an energetic and active feeling; and blue is used in the shelter poster to create a safe and relaxing atmosphere.</p>
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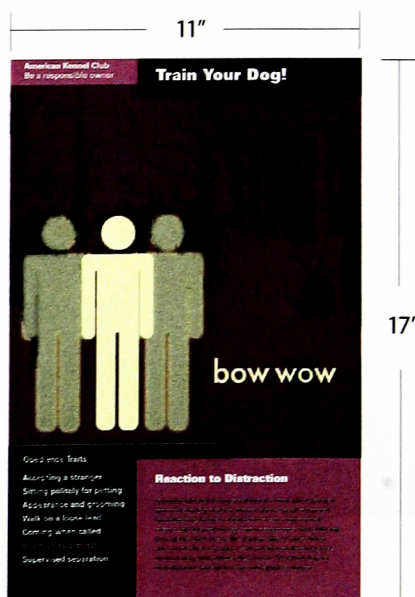
Typography	<p>This designer chose Univers, designed by Adrian Frutiger, as the type family to be used in this poster series because of its legibility and the wide range of variations of weight and width.</p>
------------	--

Headline and subjects **Univers 85 Extra Black**

Categories and sponsor **Univers 65 Bold**

Body copy **Univers 55 Roman**

Format	<p>In this thesis project, the minimum size of the posters is 11x17 inches. This is the smallest size that allows the information to be easily readable. The poster could be larger or a different format, such as a postcard or a brochure.</p>
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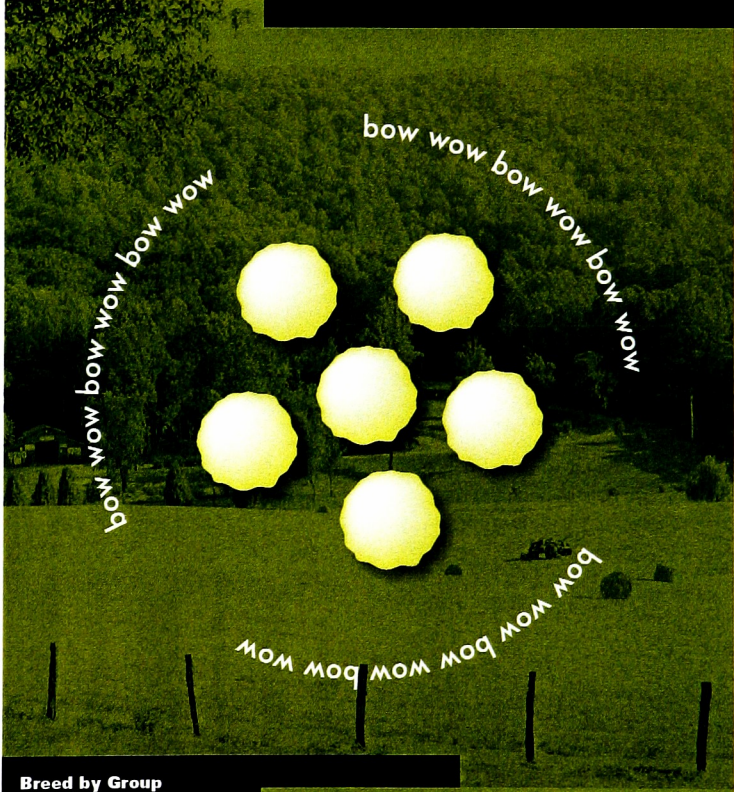


The final poster series is displayed in Appendix D: Final Application.

Final Application	Title	Choose Your Dog Breed
		Herding Group
Overall Concept		The circular shapes in the center represent a group of sheep and the repeating typography suggests the movement of a herding dog.
Photographic Approaches		Diffused Lighting creates three dimensionality and the softness of the sheep. In addition, the shadows cast by the lighting shows the difference in height between the sheep and the herding dog.

American Kennel Club
Be a Responsible Owner

Choose Your Dog Breed



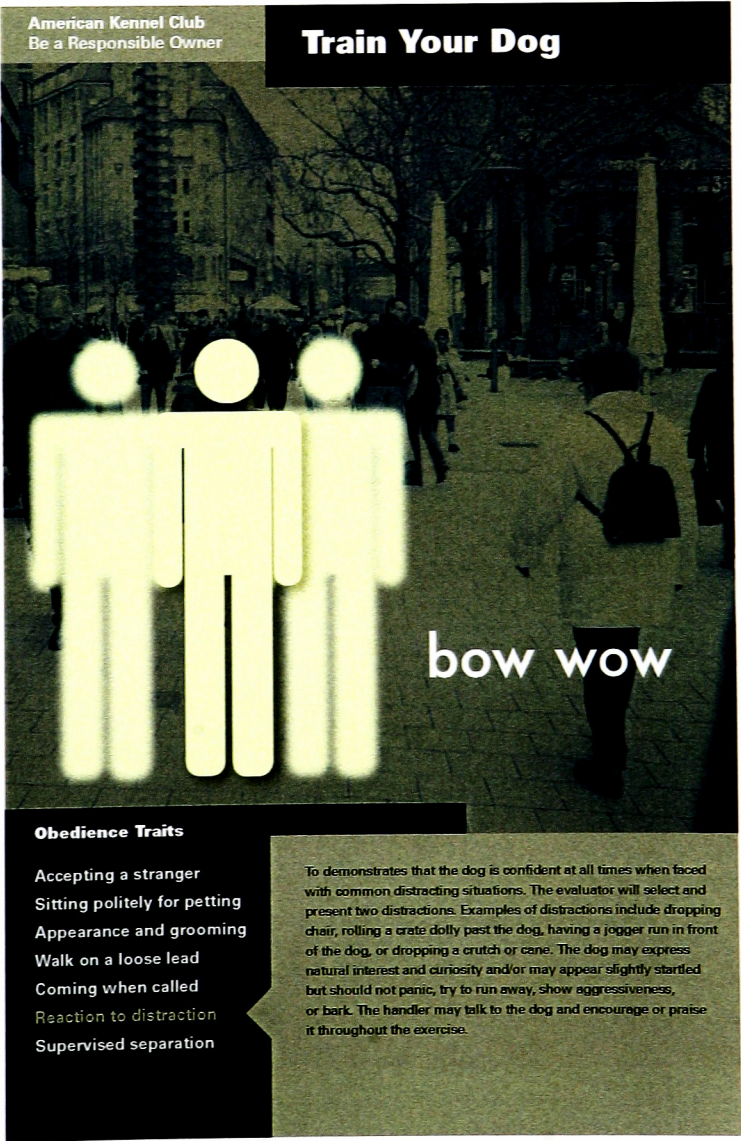
Breed by Group

Sporting Group
Hound Group
Working Group
Terrier Group
Toy Group
Non-Sporting Group
Herding Group

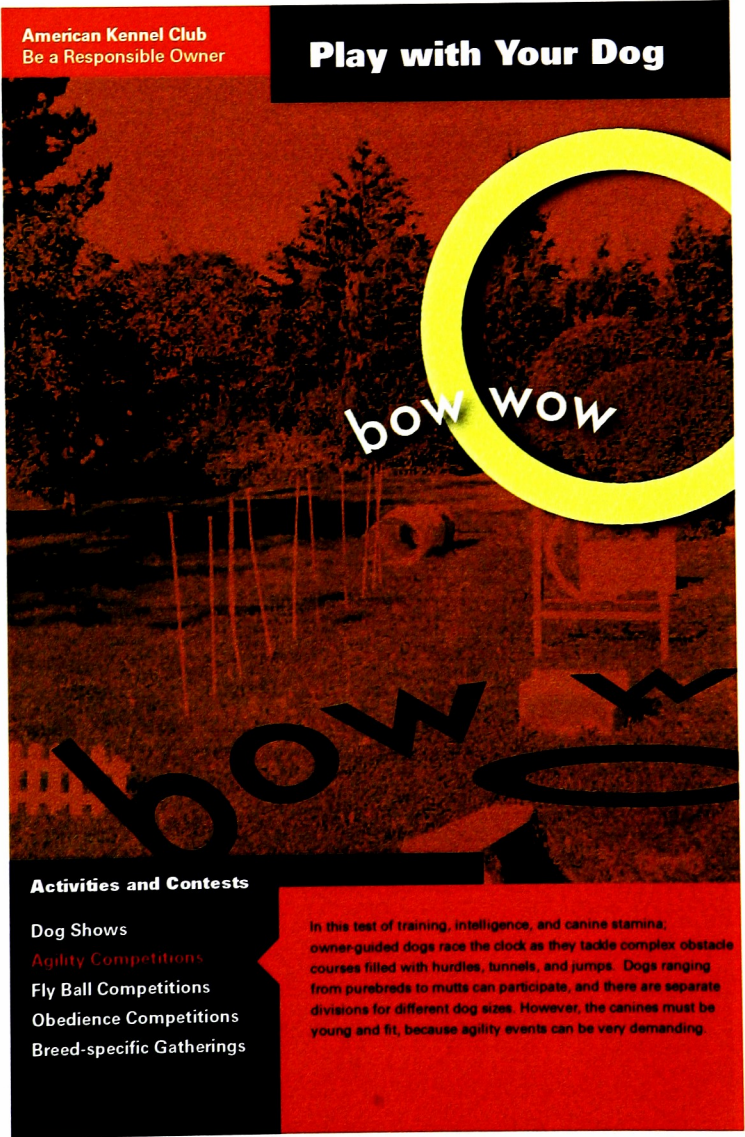
All breeds share the fabulous ability to control the movement of other animals. A remarkable example is the low-set Corgi, perhaps one foot tall at the shoulders, that can drive a herd of cows many times its size to pasture by leaping and nipping at their heels.

The vast majority of Herding dogs, as household pets, never cross paths with a farm animal. Nevertheless, pure instinct prompts many of these dogs to gently herd their owners, especially the children of the family. In general, these intelligent dogs make excellent companions and respond beautifully to training exercises.

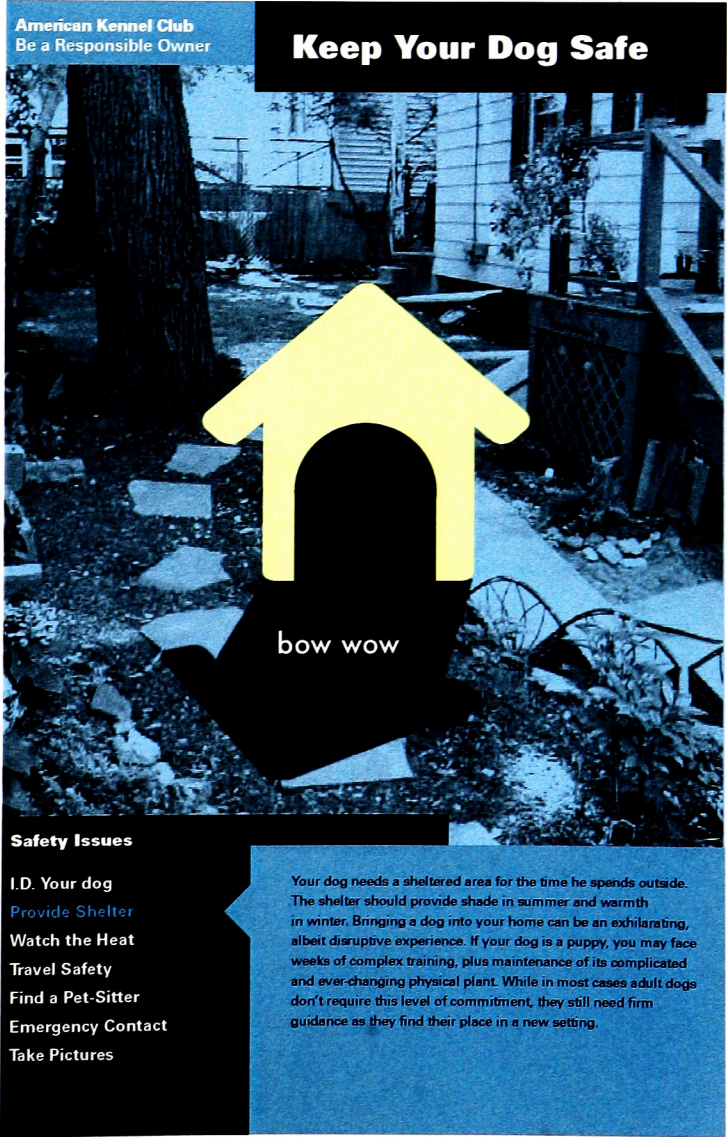
Title	Train Your Dog Reaction to Distraction
Overall Concept	The main goals of training are focused on the dog's ability to distinguish the owner's commands from those of other people, and to be comfortable when faced with distractions.
Photographic Approaches	Selective focus was applied to this solution because of its ability to distinguish one element from the others. In this poster, only one human figure is in focus and the others are out of focus, meaning that the dog is paying attention to only one person.



Title	Play with Your Dog Agility Competitions
Overall Concept	Agility competitions help a dog get exercise. The circular shape represents a hoop, and the typographic treatment symbolizes the dog jumping through the hoop.
Photographic Approaches	Directional diffused light on the type and circular shape creates depth. The shadow cast by the type is exaggerated to communicate the amplified sense of the dog's activity.



Final Application	Title	Keep Your Dog Safe
		Safety Issues
	Overall Concept	On the sheltering poster, the circular component was applied as a shape of the house's door . The house protects the dog from an unpleasant outdoor environment, as presented in the background image.
	Photographic Approaches	Backlighting from directional diffused light causes a soft shadow to be cast in front of the opening. The dog is represented by the typography resting safely and comfortably inside the sheltered, shaded area.



Thesis Exhibition

The thesis exhibition, including panels explaining the thesis project, was displayed in the Rochester Institute of Technology's Bevier Gallery from March 7–23, 2005. This series of exhibition panels is shown here in pages 58–62.

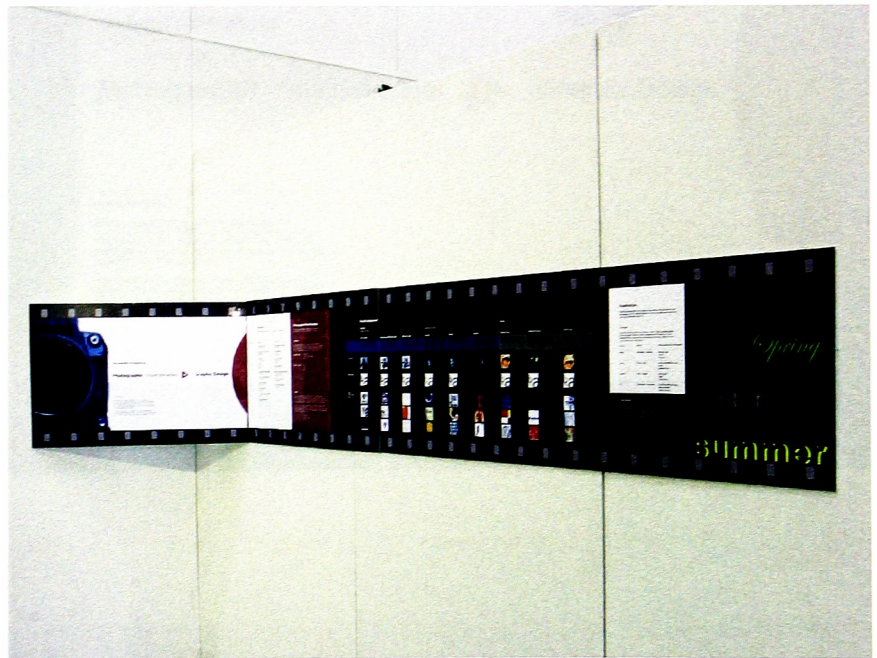
Panel 1: Introduction

The introductory panel explained the overall objectives of the thesis.

Panel 2–3: Research & Synthesis Explanatory text listed some of the main resources used in the research, and brief explanations of fundamental photographic approaches. A comparison between visual aspects in photography and their parallels in graphic design was displayed in a matrix with brief summaries of each approach.

Panel 4: Implementation

The final panel explained possible applications with conceptual sketches merging typography with the photographic methods examined in this thesis. The sketches included the concept of soft focus, selective focus, directional diffused light and direct light.



Thesis panels installed in the Rochester Institute of Technology's Bevier Gallery.



Thesis Exhibition

Panel 2: Research and Synthesis

Research

Design Process, Principles, Visual Elements in Photography and Graphic Design

Some Key Sources:

Photography

Perception & Imaging

Richard D. Zuck

Photography: a Practice Guide

Alisa McWhirter

Philip Andrews

Photography

Barbara London

John Updon

Jim Stone

Kenneth Kobak

Betsy Brill

The New Manual of Photography

John Hedgecoe

Professional Lighting Technique

Bob J. MacLeod

Designing a Photograph

Bill Smith

Reading Photography

Jonathan Beyer

The A-Z of Creative Photography

Lee Frost

Illustration Photography

Jack Ritznicki

Graphic Design

Design Principles and Problems

Zofenko Fisher

The Nature of Design

Ing Falmer

John Wegand

The Universal Translator

Don Kobring

Jim Sagre

Design Fundamentals

Robert Gilman Scott

Basic Visual Concepts and Principles

Charles Hirschmayer

Cynthia Busk Snyder

Graphic Design Manual

Armin Hofman

A Primer of Visual Literacy

Doris A. Dondis

Photographic Visual Variables

There are many photographic visual variables. This study examines two fundamental variables in photography: lighting and focus.

Lighting

In photography, sufficient light is required to achieve proper exposure. The ability to make changes in the light on a subject is a necessary skill. Photographers must have both film and digital photography must receive the correct amount of light in order to record a high-quality image.

Quality of Light

- Direct light
- Low-key and soft light
- Soft light

Direction of Light

- Frontal
- Side
- Back

Focus

A lens can only focus on one plane at a time—the plane of optical focus and objects at all other distances will be less sharp. However, in most cases, the part of the scene closest to the most sharply focused plane will be relatively sharp, and objects will become blurrier the further away from the focal point.

Focus can also present itself as depths of field. Lengths of field is the part of a scene that appears sharp in a photograph. Lengths of field can be shallow, with only a narrow band around the subject in sharp focus (shallow focus), or it can be deep (deep focus) with everything sharp from near to far.

- Sharp focus
- Shallow focus
- Soft focus

Visual Comparison

Lighting

Quality of light

Direct Light

Direct light creates sharp shadows and highlights, giving the image a three-dimensional quality. The image has a dramatic, often strong, sense of depth.

Photography





















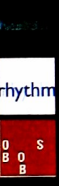
Graphic Design

Lighting

Graphic Design

Thesis Exhibition

Panel 3: Research and Synthesis/Comparative Matrix


Direction of Light						
Focus						
Directional-Diffused Light	Diffused Light	Frontlit	Sidelit	Backlit	Sharp Focus	Selective Focus
Shadows are visible but not as prominent as in Direct Light. Directional-Diffused Light can have a feeling of gentle transparency.	Diffused Light creates similar mood as Directional-Diffused Light. However, Diffused Light shows less distinct shadows, and subjects are seen surrounded by light.	The front of the subject is evenly lit with minimal shadows visible. Surface details are seen clearly, but volume and tonalities are less pronounced than side lighting.	Shadows are prominent and cast to the side of the subject, which tends to emphasize texture and volume.	Shadows are cast toward the camera and are therefore prominent, with the front of the subject in shadow. Back lighting that can create rim lighting.	Sharp focus creates crisp, clear edges. Overall image will be in focus, even when objects appear in different planes.	To conduct animals within composition, photographers can disguise elements by softening their outlines, drawing them out of focus, and drawing attention to the elements that are left in focus.
  	  	  	  	  	  	  

Thesis Exhibition

Panel 4: Implementation Panel

Soft Focus

In Soft Focus, the overall image has soft edges, low contrast, and often has a romantic feeling.



Application

Adapting lighting and focus to graphic design will be demonstrated through the development of a seasonal calendar prototyping the parts and recreational areas around Rochester, New York.

Concept

Seasonal calendar includes four seasons—winter, spring, summer, and fall. It will use graphic design elements: typography and imagery and supply lighting and focus adapted from photography to present a different mood, tone, and feeling for each season.

Season	Month	Photographic Visual Variables
Winter	December—February	Diffused Light Frontal Soft Focus
Spring	March—May	Directional Diffused Light Backlit Selective Focus
Summer	June—August	Direct Light Side Sharp Focus
Fall	September—November	Directional Diffused Light Diffused/Backlit Selective Focus

Visual Example

Imagery with soft focus and low contrast, with a romantic feeling, is used to represent the seasons. The colors are muted and the overall tone is soft and romantic.

4

f a l l

f a l l

Spring

Winter

summer

Future Dissemination Plans

Future plans for this thesis document are to explore other photographic approaches or strategies which would offer graphic designers more choices to communicate ideas and make messages easier for viewers to understand. This thesis document can be presented to the design community for educating students and practicing designers about the benefits of understanding and applying principles from other disciplines to develop richer and more meaningful messages.

The American Kennel Club's posters developed for this thesis could be translated into different formats, including digital media formats (web site and CD), and print formats (postcard and brochure). By expanding the project to different formats, this designer hopes that the information will be more accessible to educate the general public, especially, future dog and animal owners.

The retrospective evaluation gave this designer a critical assessment of the thesis development process, and its application for the American Kennel Club's "Be a Responsible Owner" campaign. This designer conducted surveys and received feedback from the thesis committee and reviewers outside Rochester Institute of Technology. The feedback provided this designer with a deeper understanding of how well the posters perform for the audience, and how to achieve improved communication potential.

The final application, *American Kennel Club's Posters*, was developed from the ideation process (page 31–46), and in response to the intermediate evaluation feedback (page 47–52). The main goals of the study were to demonstrate the communication potential of photographic approaches, concentrating on lighting, focus, and depth-of-field, and applying them to graphic design projects. After the research and synthesis stages, this designer explored many concepts to find the most appropriate content and direction to demonstrate the photographic approaches when applying them to graphic design problem solving. The outside content, the American Kennel Club's "Be a Responsible Owner" campaign, was chosen as a result of brainstorming and discussion with the thesis committee.

At the beginning, the application concept, style, and scope were unclear. However, during the ideation stage, the overall concept was developed into the current application, *American Kennel Club's Posters*. To meet the main goals of the thesis project, the posters demonstrate how photographic strategies can help communicate messages in graphic design solutions.

After the intermediate evaluation process (page 47–52), this designer interviewed Karanya Aksornkoae, Senior Art Director at Eric Mower and Associates, Syracuse, New York; and Mike Gastin, President of Bob Wright Creative, Rochester, New York for feedback from professionals in the fields of design and communication.

The interview had two stages. The first stage was conducted through a questionnaire without any explanation of the project to get general feedback on overall communication and layout.

Stage 1

Following are the questions in the questionnaire (see Appendix F: Questionnaire):

- Do you think the approaches of lighting and focus from the examples would be useful for solving other graphic design problems?
- What do you think about the overall concept of using the circle shape throughout the whole system?
- From the poster series, which poster has the most communication potential? Why?
- From the poster series, which poster has the least communication potential? Why?
- What would you suggest for further development?

The response was that the layout should have more visual hierarchy and be better organized so the viewer can more easily identify a stronger primary information. The use of the round symbols as a system in each poster could cause some confusion because the circles were seen as too abstract to represent the objects. For example, in the early development of the breeding group poster (page 37) and safety poster (page 40), viewers had difficulty identifying the circles as sheep, and a shelter.

Stage 2

In the second stage, this designer explained the overall concept, layout and photographic approaches to the art director. The feedback was positive but there was still concern that the message could be misunderstood if viewers do not read the information. These issues were resolved by refining the shapes to be more recognizable (page 43). This added detail helps create more interest in the poster and encourages further exploration of the content.

The photographic approaches work well to communicate concepts through graphic design, especially when shadows are used to support the idea. In addition, this designer made some improvements in response to the feedback provided in the evaluation process to achieve a successful final application. The improvements included refinements to the layout and illustrative shapes. For example, in the Choose a Breed Poster, curves were added to the outlines of the circles to better illustrate a sheep's contours, and arrows were added to the layout to emphasize the title (see Appendix D: Final Application).

Being exposed to a variety of disciplines enables designers to think differently, to approach problems with new eyes. Graphic designers often apply the knowledge of several outside disciplines, such as natural proportions and growth patterns from mathematics and environmental studies, and the concept of similarity and proximity from geometry. The principles from these other disciplines can be useful tools for solving design problems.

Although photography and graphic design are considered different disciplines, many theories, principles, methodologies and visual elements of both fields are similar. Both photography and graphic design deal with aspects of visual communication and thus there are potential benefits of applying photographic approaches to graphic design for the purpose of developing meaningful messages.

This thesis studies the impact of the two most important fundamentals of photography (lighting and focus) on graphic design processes and solutions. The research demonstrates the benefit of applying the photographic approaches toward communicating the content, "Be a Responsible Dog Owner".

In graphic design, there are primary basic visual elements, including: dot, line, shape, form, tone and value, color, and texture. These are very important elements for designers to develop visual aesthetics and deliver messages to audiences. For example, when shapes are combined, they can create a variety of visual interpretations (see example on page 13, figure 2.3). On the other hand, a shape can provide a recognized image or symbol depending on each viewer's experience (see example on page 56, this designer used a circular shape to represent a hoop).

The qualities and potential of lighting and focus can be adapted to communicate more meaningful messages in graphic design in both direct and indirect ways. In a direct way, for example, the principle of lighting can be used in graphic design elements to convey a mood or feeling. Indirectly, shadows that appear from lighting can also be used to generate more communication possibilities (see example on page 57).

Even though some graphic design examples found showed an understanding of lighting or focus, these photographic principles were not clearly evident. However, the most important discovery was the different roles these elements play in graphic design and photography. In graphic design, examples with lighting and focus seem to be applied mainly for visual appeal rather than for relaying the message.

The results demonstrated in this thesis project show that photographic strategies not only develop more visual interest but also emphasize mood and feeling. Additionally, applying photographic approaches can provide better communication and deliver more meaningful messages. Finally, it is hoped that this thesis inspires designers to expand their graphic design choices by borrowing useful principles from other disciplines.

Graphic Design	Collaboration	The act of working jointly with others, especially in an intellectual endeavor, or in cooperation with an agency or instrumentality with which one is not immediately connected.
	Composition	The spatial property resulting from the arrangement of parts in relation to each other and to the whole.
	Content	The matter dealt with in a field of study including a part, element, or combination of parts.
	Correlate	To bring into a mutual, complementary, or reciprocal relation.
	Discipline	A field of study or a system of rules of conduct or method of practice.
	Graphic Design	The business of making or choosing marks and arranging them on a surface to convey an idea (Richard Hollis).
	Grid	A structural system or framework for organizing elements within a format. A grid can be conceptual or physical. It can be built upon typographic, compositional or constructional bases.
	Ideation	The process of forming and relating ideas.
	Implementation	The act of accomplishing some aim or executing some order to present the result.
	Principle	A comprehensive and fundamental rule, doctrine or assumption, referring to the laws or facts of nature underlying the workings of an artificial device.

Sources:

Philip B. Meggs, **A History of Graphic Design**, New York: John Wiley & Sons, 1998.
Quentin Newark, **What is Graphic Design?**, Switzerland: A RotoVision Book, 2002.
Charles Wallschlaeger, **Basic Visual Concepts and Principles**, Iowa: McGraw-Hill, 1992.

Photography	Aperture	The size of a lens opening through which light passes.
	Aperture-Priority	A mode of automatic exposure in which the photographer selects the aperture and the camera sets the shutter speed that will produce the correct exposure.
	Available Light	The light that already exists where a photograph is to be made, as opposed to light brought in by the photographer. Often implies a relatively dim light. Also called <i>ambient light</i> or <i>existing light</i> .
	Backlight	Light that comes from behind the subject, toward the camera.
	Bounce Light	Light that does not travel directly from its source to the subject reflected off another surface.
	Catch light	A reflection of a light source in a subject's eye.
	Continuous tone	Describes an image with a smooth gradation of tones from black through gray to white.
	Contrast	The difference in darkness or density between one tone and another.
	Depth of Field	The area between the nearest and farthest points from the camera that are acceptably sharp in an image.
	Development	The entire process by which film or paper is treated with various chemicals to make an image that is visible and permanent.
	Diffused	Scattered, not all coming from the same direction. For example, sunlight on a cloudy day
	Exposure	The act of letting light fall on a light-sensitive material. The amount of light reaching the light-sensitive material.
	Fill Light	A source of illumination that lightens shadows cast by the main light and thereby reduces that contrast in a photograph.

Photography

continue

Focal Length	The distance from the lens to the focal plane when the lens is focused on infinity. The longer the focal length, the greater the magnification of the image.
Focus	Adjustment of the distance setting on a lens to define the subject sharply.
Highlight	A very bright area in a scene, print, or transparency; a very dense, dark area in a negative. Also called a high value.
Main Light	The principle source of light in a photograph, particularly in a studio setup, casting the dominant shadows and defining the texture and volume of the subject.
Photomontage	A composite image made by assembling parts of several photographs. A silhouette of objects made by placing them directly on photo paper and making an exposure.
Reflector	A reflective surface, such as a piece of white cardboard, that can be positioned to redirect light, especially into shadow areas.
Sharp	Describes an image or part of an image that shows crisp, precise texture and detail.
Silhouette	A scene or photograph in which the background is much more brightly lit than the subject.
Soft Focus	Describes an image that is blurred or out of focus.
Tone	To change the color of a print by immersing it in a chemical solution. The lightness or darkness of a particular area, a highlight is a light tone, a shadow is a dark tone.
Value	The relative lightness or darkness of an area.

Sources:

Barbara London, John Upton, Jim Stone, Kenneth Kobré, Betsy Brill, **Photography**, New Jersey: Upper Saddle River, 2002.

Kodak's website, <http://www.kodak.com>, May 2005.

Graphic Design

The following sources were used to understand fundamentals, methods, principles, process, and graphic design approaches.

April Greiman

It's Not What You Think It Is

France: Arc en Rêve, Centre d'Architecture, 1994

Armin Hofmann

Graphic Design Manual

New York: Van Nostrand Reinhold, 1965

Charles Wallschlaeger

Basic Visual Concepts and Principles

New York: McGraw-Hill, 1992

David Carter

The Big Book of Design Ideas

New York: Watson-Guptill Publications, 2000

Donis A. Donis

A Primer of Visual Literacy

Massachusetts, The MIT Press, 1973

Johannes Itten

Design and Form

New York: Little Education Publishing, 1975

John W. Cataldo

Graphic Design and Visual Communication

Pennsylvania: International Textbook, 1966

Kimberly Elam

Geometry of Design

New York: Princeton Architectural Press, 2001

Peg Faiman, John Weigand

The Nature of Design

Ohio: How Design Books, 2004

Philip B. Meggs

A History of Graphic Design

New York: John Wiley & Sons, 1998

Quentin Newark

What is Graphic Design?

Switzerland: A RotoVision Book, 2002

Steven Heller

Paul Rand

New York: Phaidon Press Limited, 2002

Susan G. Wheeler

and Gary S. Wheeler

Type Sense

New Jersey: Prentice Hall, 2001

The Type Directors Club

Typography 24

New York: HarperCollins Publishers, 2003

Photography

The following resources were used to understand fundamental, principles, and photographic approaches

Alisa McWhinnie, Philip Andrews

Photography, A Practical Guide

London: Carlton Books, 2004

Andreas Feininger

Advanced Photography

New York: Prentice-Hall, 1952

Barbara London, John Upton, Jim Stone, Kenneth Kobre, Betsy Brill

Photography

New Jersey: Upper Saddle River, 2002

Bill Smith

Designing a Photograph

New York: Amphoto Books, 2001

Jack Reznicki

Illustration Photography

New York: Watson-Guptill Publications, 1987

Jerry Korn

The Art of Photography

New York: Time-Life Books, 1971

John Hedgecoe

The New Manual of Photography

London: Dorling Kindersley, 2003

Jonathan Bayer

Reading Photographs

New York: Pantheon Books, 1977

Jost J. Marchesi

Professional Lighting Technique

England: The Broncolor Handbook, 1988

Lee Frost

The A-Z of Creative Photography

United Kingdom: A David & Charles Book, 1998

Norman Kerr

Technique of Photographic Lighting

New York: American Photographic Book Publishing, 1979

Professional Photographic Illustration Techniques

New York: Kodak Publication, 1978

Richard D. Zakia

Perception and Imaging

Massachusetts: Butterworth-Heinemann, 2002

Tom Grill, Mark Scanlon

Photographic Composition

New York: Watson-Guption Publications, 1990

Precedents

- Figure 1.1

Kimberly Elam

Geometry of Design

New York: Princeton Architectural Press,
2001, p. 25
- Figure 1.2

Kimberly Elam

Geometry of Design

New York: Princeton Architectural Press,
2001, p. 25
- Figure 1.3

Kimberly Elam

Geometry of Design

New York: Princeton Architectural Press,
2001, p. 25
- Figure 1.4

John W. Cataldo

**Graphic Design and Visual
Communication**

Pennsylvania: International Textbook,
1966, p. 122
- Figure 1.5

John W. Cataldo

Graphic Design and Visual Communication

Pennsylvania: International Textbook,
1966, p. 122
- Figure 1.6

Philip B. Meggs

A History of Graphic Design

New York: John Wiley & Sons,
1998, p. 235
- Figure 1.6

Philip B. Meggs

A History of Graphic Design

New York: John Wiley & Sons,
1998, p. 236

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Geometry of Design
New York: Princeton Architectural Press,
2001, p. 82

Figure 2.2 Kimberly Elam
Geometry of Design
New York: Princeton Architectural Press,
2001, p. 81

Figure 2.3 Steven Heller
Paul Rand
New York: Phaidon Press Limited,
2002, p. 139

Figure 2.4 Johannes Itten
Design and Form
New York: Little Education Publishing,
1975, p. 54

Figure 2.5 April Greiman
It's Not What You Think It Is
France: Arc en Réve, Centre
d'Architecture, 1994
p. 43

Figure 2.6 David Carter
The Big Book of Design Ideas
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New York: American Photographic Book
Publishing, 1979, p. 107

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Figure 2.11 Barbara London, John Upton, Jim Stone,
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2002, p. 281

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Kenneth Kobre, Betsy Brill
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2002, p. 281

Figure 2.14 Alisa McWhinnie, Philip Andrews
Photography, A Practical Guide
London: Carlton Books, 2004
p. 56

Figure 2.15 Barbara London, John Upton, Jim Stone,
Kenneth Kobre, Betsy Brill
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New Jersey: Upper Saddle River,
2002, p. 59

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Kenneth Kobre, Betsy Brill
Photography
New Jersey: Upper Saddle River,
2002, p. 59

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Photography, A Practical Guide
London: Carlton Books, 2004,
p. 56

Synthesis

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Figure 3.2	Barbara London, John Upton, Jim Stone, Kenneth Kobre, Betsy Brill Photography New Jersey: Upper Saddle River, 2002, p. 349	Figure 3.10	Peg Faiman, John Weigand The Nature of Design Ohio: How Design Books, 2004 p. 18
Figure 3.3	Kimberly Elam Geometry of Design New York: Princeton Architectural Press, 2001, p. 81	Figure 3.11	David Carter The Big Book of Design Ideas New York: Watson-Guipill Publications, 2000, p. 75
Figure 3.4	Peg Faiman, John Weigand The Nature of Design Ohio: How Design Books, 2004 p. 14	Figure 3.12	John Hedgecoe The Manual of Photography London: Dorling Kindersley, 2003 p. 232
Figure 3.5	Steven Heller Paul Rand New York: Phaidon Press Limited, 2002, p. 139	Figure 3.13	Peg Faiman, John Weigand The Nature of Design Ohio: How Design Books, 2004 p. 59
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Figure 3.7	Johannes Itten Design and Form New York: Little Education Publishing, 1975, p. 56	Figure 3.15	David Carter The Big Book of Design Ideas New York: Watson-Guipill Publications, 2000, p. 154
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Technique of Photographic Lighting
New York: American Photographic Book Publishing, 1979, p. 109
- Figure 3.19 Catharine Fishel
The Power of Paper in Graphic Design
Massachusetts: Rockport Publisher, 2002, p. 68
- Figure 3.20 Norman Kerr
Technique of Photographic Lighting
New York: American Photographic Book Publishing, 1979
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- Figure 3.21 David Carter
The Big Book of Design Ideas
New York: Watson-Guptill Publications, 2000, p. 15
- Figure 3.22 Barbara London, John Upton, Jim Stone, Kenneth Kobre, Betsy Brill
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- Figure 3.23 David Carter
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- Figure 3.28 Alisa McWhinnie, Philip Andrews
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- Figure 3.30 Barbara London, John Upton, Jim Stone, Kenneth Kobre, Betsy Brill
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London: Carton Books, 2004, p. 56

Appendix A	Thesis Planning Document
Appendix B	Ideation
Appendix C	Research from the American Kennel Club
Appendix D	Final Application: Poster Series
Appendix E	Intermediate Evaluation
Appendix F	Retrospective Evaluation

Appendix A **Thesis Planning Document**

The Benefits of Applying [REDACTED] Photographic Methodology to Graphic Design

Suthida Sakulsurarat

Fall 2004

Thesis Proposal for the Master of Fine Arts Degree

Graduate Graphic Design Program

School of Design

College of Imaging Arts and Sciences

Rochester Institute of Technology

The Benefits of Applying Photographic Methodology to Graphic Design

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Thesis Proposal for the Master of Fine Arts Degree

Graduate Graphic Design Program

School of Design

College of Imaging Arts and Sciences

Rochester Institute of Technology

Title

The Benefits of Applying Photographic Methodology to Graphic Design

Submitted by

Suthida Sakulsurarat

Thesis Committee Approval

Professor Bruce Ian Meader
Chief Advisor

Professor Deborah Beardslee
Associate Advisor

Professor Willie Osterman
Associate Advisor

Professor Patti Lachance
School of Design Chairperson Approval

Thesis proposal

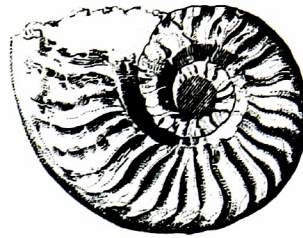
Topic	The Benefits of Applying Photographic Methodology to Graphic Design
Problem Statement	Graphic design and photography both deal with aspects of visual communication, although they are separate disciplines. This thesis will explore the potential benefits of borrowing useful principles, methods and terminologies from an allied discipline and observing their potential in solving graphic design problems.
Documentation of need	In accordance with this designer's background in photography and her graduate study in graphic design, this thesis project presents the challenge of correlating the two disciplines in meaningful ways. With increased awareness and understanding about photography, graphic designers will have a richer resource from which to solve design problems. Indirectly, what is learned from this thesis can provide more visual communication choices for the public.
Situation Analysis	Although graphic design and photography have been studied as separate disciplines, graphic designers often collaborate with photographers to generate design solutions. This thesis not only presents the relationship between the two disciplines, but also presents how aspects of process and certain methods from photography could be adapted by graphic designers.
Mission and Goals	The main goal of this project is to show the possibilities of combining principles, methods and terminologies of photography and graphic design together. This thesis attempts to help designers realize that two different disciplines can support each other to provide a wider range of opportunities. For general reviewing of this material, it is hoped that graphic designers will be enlightened, challenged and inspired.
Processes and Strategies	To accomplish this thesis, this designer will research photographic principles and methods, such as Rules-of-Third, Depth-of-Field, Silhouette, and Cross-Processing through literature, the internet, and interviews with professional photographers. Experimentation and comparison between photographs and graphic design solutions will be used in the process. This designer will organize information and plan a design methodology that would include Wurman's organizing hatracks method and the ideation of potential solutions through the use of mindmapping. This designer will also develop an evaluation process to satisfy the goals of this thesis.
Possible Applications	This thesis will present the information on photographic methodology in the context of graphic design problem solving as a guideline for designers. The appropriate application for this thesis could range from a printed publication to a digital media solution.

Geometry of Design Kimberly Elam **Studies in Proportion** **and Composition**

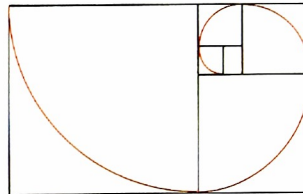
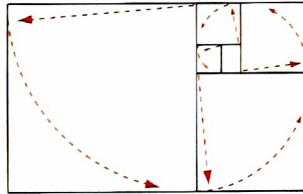
This book presents the quantifiable aesthetics through reveal visual relationships that have foundations in the essential qualities of life such as proportion and growth patterns as well as mathematics. This book also explains how the sciences of measurement inform in works of nature and art, and shows how these elements can be used to improve designs. Since *Geometry of Design* was designed to provide the relationship and the collaboration between natural proportion system and designs, it will be a useful resource for effectively communicating the ways to apply photographic terminology, methods and principles in a graphic design context.

The following examples will be applied to study and present the construction of photographic methods in graphic design proportion.

Example of **A Construction of the Golden** **Section Rectangle**

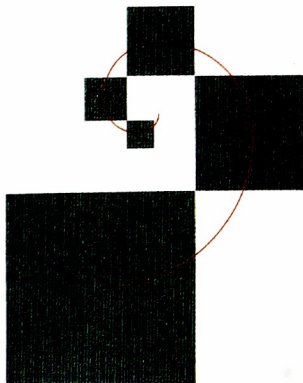


By using the section subdivision diagram a golden section spiral can be constructed. Use the length of the sides of the squares of the subdivisions as a radius of a circle. Strike and connect arcs for each square in the diagram.



Proportional Squares

The squares from the golden section subdivision diagram are in golden section proportion to each other.



Precedents

**Graphic Design
and Visual Communication**
John W. Cataldo
Similarity and Proximity
p. 122

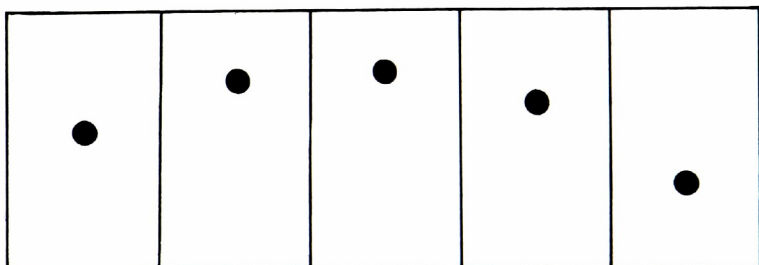
In this book, the author shows the idea of similarity and proximity in graphic design as the continuity of perceptual factors over the space-time gap. Two visual stimuli when given in rapid succession and at different distances would appear as one visual movement. Currently, this effect defined as “stroboscopic”, is the fundamental visual fact of motion picture technology. The example of the experiments of typography and graphic design by Bradbury Thompson were first influenced by photomontage, and later by time-sequence montages evidence in motion pictures.

This examples show the existing graphic design solutions that were influenced from another discipline. For this thesis project, the examples will be studied in research and synthesis stages to generate design solutions.

Typography & Graphic Design
by Bradbury Thompson



After a figure
by Rudolph Arnheim



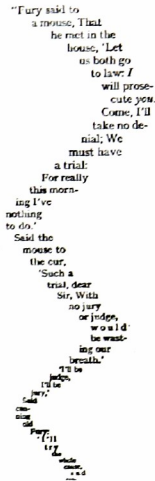
Pattern Poetry

The Futurists regarded the poem as an expressive graphic from that could achieve greater meaning through an evocative abstract form, and not as a literal translation of the title. Words were endowed with kinetic definition when they were remove from the standard sentence form. Using every graphic element came into play the word, words in association, varied faces and sizes of type, symbols, other images, and the calligraphic disposition of these elements on the page. The pattern poetry explores the potential fusion of poetry and painting, introducing the concept through typography.

The examples inspired this designer to explore the possibility of apply outside content to graphic design.

Alice's Adventures in Wonderland

by Lewis Carroll
Using descending type sizes
and pictorial shape to construct
a mouse's tail as part of the mouse's tail



Poems de la Paix et de la Guerre

by Gullilaume Apollinaire
Using words represent the poem
entitled "Rain" (Il Pleut), types form
figuratively down the page, relating
visual to the poetic content



Goals, Objectives, Strategies

Goals	Objectives	Strategies
1 To identify, define and understand photography	Identify and understand photographic terminology	<p>Research photographic terms from existing literature and the internet</p> <p>Interview professional photographers</p> <p>Write definitions of the terms</p> <p>Show photographic examples</p>
	Identify and understand photographic methods	<p>Research photographic methods</p> <p>Use existing photographs or take some pictures to use as examples for each methods</p> <p>Organize data by different categories such as camera techniques, lighting, darkroom, and printing</p>
	Identify and understand photographic principles	<p>Research fundamental photography principles.</p> <p>Show photographic examples</p> <p>Write and summarize information</p>
2 To explain photography terms, methods and principles in relation to graphic design	Exploring the possibilities of combining photography terminologies, methods and principles to graphic design	<p>Use a comparison matrix to compare photographic terms and principles to graphic design process</p> <p>Use a mind map to develop possible solutions</p> <p>Sketch various ideas</p> <p>Compare photographic images and graphic design</p> <p>Document the working processes and develop into a sequence of steps</p>

Goals, Objectives, Strategies

Goals	Objectives	Strategies
3 To find the appropriate vehicle to explain the benefits of photography in the context of graphic design	By guidelines	<p>Develop the process to show sequential steps</p> <p>Categorize by terms, methods and principles</p> <p>Show design examples</p>
	By poster series	<p>Choose subjects from the categories of terms, methods and principles</p> <p>Develop and refine sketches</p> <p>Show possibilities and solutions in the poster</p>
	By digital media (CD-ROM, Website)	<p>Sketch various solutions and develop to digital files</p> <p>Organize information by matrix</p> <p>Develop a website or CD map</p> <p>Develop a website/cd interface and layout</p> <p>Incorporate final design solution and process into a website/cd format</p>

Mind Map

Originated in the late 1960s by Tony Buzan Mind, a Mind Map is a powerful graphic technique which provides a universal key to unlock the potential of the brain. It harnesses the full range of cortical skills including word, image, number, logic, rhythm, color and spatial awareness in a single, uniquely powerful manner. In so doing, it gives you the freedom to roam the infinite expanses of your brain. The Mind Map can be applied to every aspect of life where improved learning and clearer thinking will enhance human performance.

Mind Map will be used to ideate possible solutions of applying photographic methodology to graphic design contents, and to generate idea for possible application.

Wurman's Hatrack

Organization is accomplished by creating a structure that is unique to the information or collection in question. Organization systems establish and consistently apply rules for ordering the information, which in turn make finding information easier.

Richard Saul Wurman states that there are "five ultimate hatracks", or ways to organize information: By category, time, location, alphabet, continuum.

Category

Best for organizing items of similar importance

For example, organization by subject, or format, or other content based characteristics that all the items share

Time

Good for organizing events, or anything that happens over time

For example, a guide to TV programming in a given week, history books, a checkbook ledger

Location

Good for organizing items that come from different places

For example, organization by nationality or region

Alphabet

Best for organizing large numbers of items

For example, words in a dictionary or names in a phone book

Good when users of the information come from different backgrounds but all share knowledge of the alphabet

Continuum Organizes items by magnitude

Good for assigning value or weight to the information

For example, small to large, less important to more important, older to younger

The adaptation of Wurman's Hatrack theory to this thesis will be used to organize and categorize the information in research and synthesis processes.

Evaluation Plans

Intermediate Evaluation

A formal presentation will be given to graphic design graduate students and professors, describing thesis process. The presentation will include conceptual sketches and research information about photography and graphic design. This designer will identify remaining concerns and suggest improvements from feedback in questionnaire form, comments and discussion.

Feedback will also come from photography educators and students from photography department at Rochester Institute of Technology.

Retrospective Evaluation

The final application will be presented to target audience in the field of photography and graphic design. According to the disciplines, the aspects of evaluation will be different, which will allow this designer to evaluate and receive response from both participants perspective.

Timetable

	RIT			Thesis	Year
Fall	Classes begin	Sep 06	●	Proposal	
		Oct 25		Proposal signed	
		Oct 28		First gallery meeting	
		Nov 10	●	Research	Planning document completed
	Fall / Winter break	Nov 21			Nov 25 Thanksgiving
Winter	Classes begin	Nov 29	1	Photography research	
			2	Graphic design research	
			3	Committee meeting I	Analyze research I
	Winter break	Dec 19			Dec 25 Christmas
	Classes resume	Jan 03	4	Synthesis	Analyze research II
			5	Committee meeting II	Organize research into relationship
			6		
			7	Ideation	Concept merge
			8		
			9	Committee meeting III	Development/Writing
			10	Evaluation	Evaluation
	Winter/Spring break	Feb 27			
Spring	Classes begin	Mar 07	1	Thesis Exhibition	
			2	Committee meeting IV	
			3	Implementation	
			4		
			5		
			6		Application
			7		Final Writing
			8		
			9		
			10	Thesis sign-off	

Graphic Design

Collaboration	The designs that work jointly with others or together especially in an intellectual endeavor or to cooperate with an agency or instrumentality with which one is not immediately connected
Content	The matter dealt with in a field of study including a part, element, or complex of parts.
Correlate	To bring into a mutual, complementary, or reciprocal relation.
Discipline	A field of study or a system of rules of conduct or method of practice.
Graphic Design	The business of making or choosing marks and arranging them on a surface to convey an idea (Richard Hollis).
Grid	A structural system or framework for organizing elements within a format. Grid can be conceptual or physical. It can be built upon typography, compositional or constructional bases.
Ideation	The process of forming and relating ideas.
Implementation	The act of accomplishing some aim or executing some order to present the result.
Semiotic	A general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages and comprises.
Visual Communication	Communication that relies on vision.

Photography

Composition	The spatial property resulting from the arrangement of parts in relation to each other and to the whole.
Method	A procedure or process for attaining an object, as a systematic procedure, technique, or mode of inquiry employed by or proper to a particular discipline or art.
Methodology	The analysis of the principles or procedures of inquiry in a particular field.
Principle	A comprehensive and fundamental law, doctrine, or assumption, which referring to a rule or code of conduct the laws or facts of nature underlying the working of an artificial device
Term	A word or expression that has a precise meaning in some uses or is peculiar to a science, art, profession, or subject.
Terminology	The technical or special terms used in a photography discipline.
Technique	A practical method or art applied to some particular task

Graphic Design

Kimberly Elam <i>Geometry of Design</i> New York: Princeton Architecture Press, 2001	A book about the studies of proportion and composition by using visual principles of geometric composition
Philip B. Meggs <i>A History of Graphic Design</i> New York: John Wiley & Sons, 1998	A comprehensive history of graphic design including surpasses in detail and breadth the content and design
Susan G. Wheeler and Gary S. Wheeler <i>Type Sense</i> New Jersey: Prentice Hall, 2001	A textbook on typography, typesetting, and typographic design focusing on the effective use of type in environment
Armin Hofmann <i>Graphic Design Manual</i> New York: Van Nostrand Reinhold, 1965	A book about graphic design principles and practice, includes fundamental graphic design principles and techniques
John W. Cataldo <i>Graphic Design and Visual Communication</i> Pennsylvania: International Textbook, 1966	A demonstrate an integrity of form and content which is essential to communicative closure
Quentin Newark <i>What is Graphic Design?</i> Switzerland: A RotoVision Book, 2002	An explanation of graphic design breaking the discipline down into its elements, looking at typography, design, and the process of reproduction underpins every aspect of design

Photography

Jerry Korn <i>The Art of Photography</i> New York: Time-Life Books, 1971	A book about fundamental photography techniques and principle
Andreas Feininger <i>Advance Photography</i> New York: Prentice-Hall, 1952	A book about photography methods and principles, including a philosophy of photography and photographic equipment
Lee Frost <i>The A-Z of Creative Photography</i> United Kingdom: A David & Charles Book, 1998	Providing over fifty photographic techniques and explanation in full-details

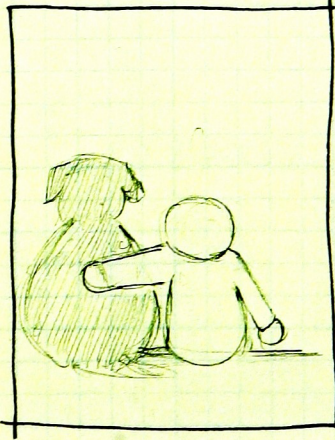
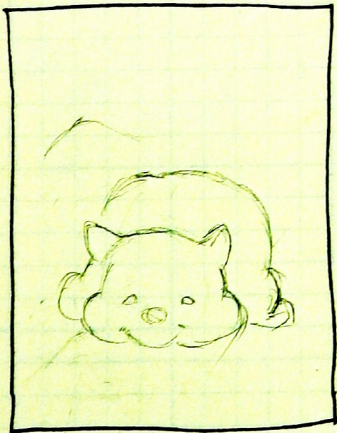
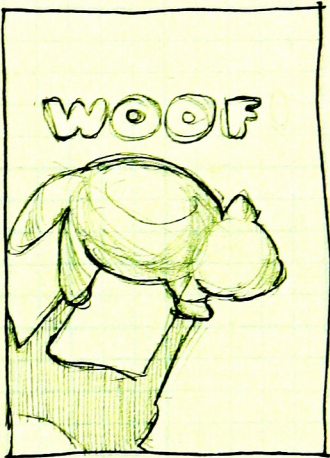
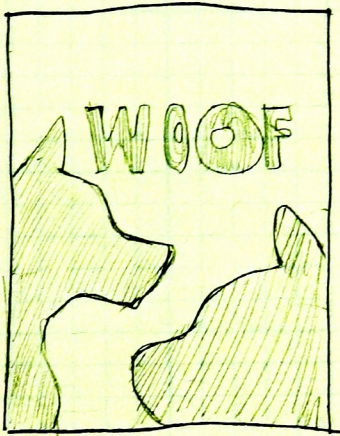
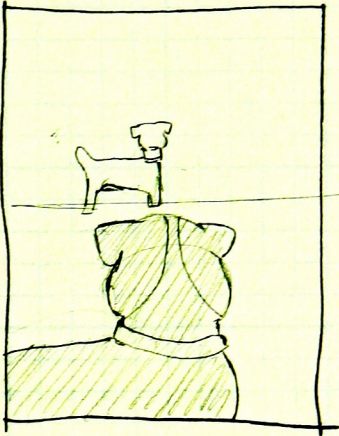
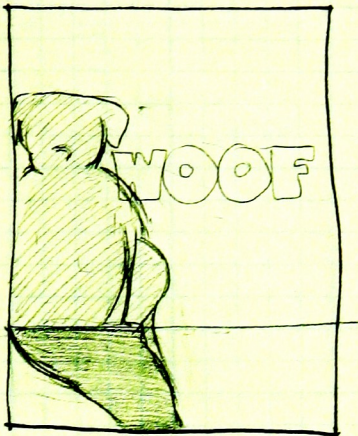
Thesis Document Structure

Appendices

Thesis Project Definition	Introducing, identifying and understanding the nature of the problem—including history, situation, and goals
Precedents	Describing other existing projects, case studies, models that have meaningful relationships to your study
Research	Describing facts, principles, theories or relationships that have been discovered to help solve the problem
Synthesis	Describing interrelationships and patterns—sorting, sequencing, ordering information or parts of the problem
Ideation	Describing the generation of conceptual solutions and preparation of a range of preliminary design approaches
Intermediate Evaluation	Describing testing strategies that were used to judge ideation and the resulting selection of possible design solutions
Implementation	Describing how the project was refined, developed, and produced to its final form or application
Dissemination	Describing plans for future audience interaction—how could this product or information be distributed/used in the future
Retrospective Evaluation	Assessing the final product to determine strengths and weaknesses—how could future versions be improved?
Conclusion	Summarizing overall experience and outcome—what was gained?
Glossary of Terms	Defining particular terms that were used within the written documentation to aid in reader understanding
Bibliography	Listing all sources used for the study by category—books, journals, magazines, website, etc.
Appendices	Labeling each tool, involvement or activity separately—enabling the reader to refer to more in-depth detail at the end of the documentation. Example: Questionnaires can be described within the text of the thesis documentation and a blank questionnaire can even be shown there. The entire collection of actual

Health : Nutrition / diet / weight

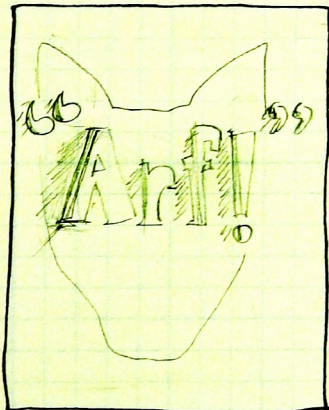
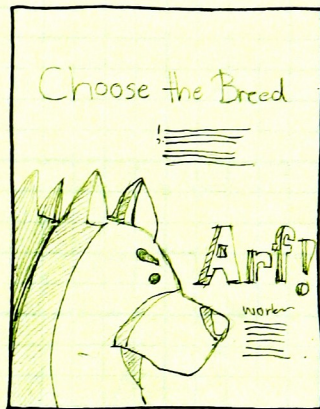
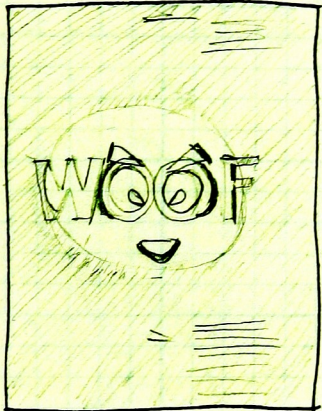
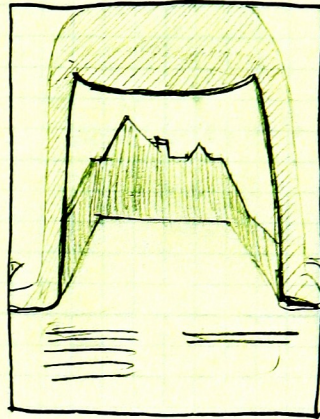
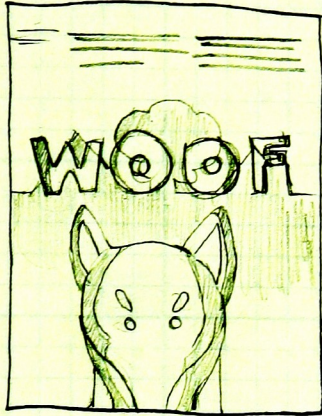
- Shape
- Silhouette + Shadow



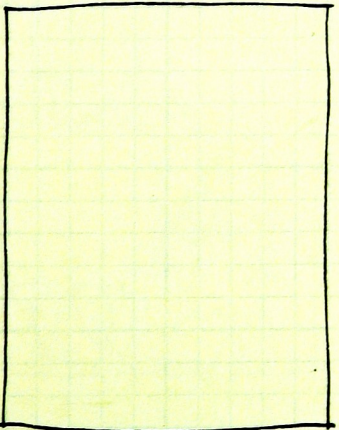
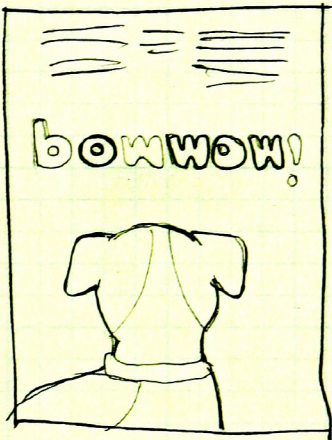
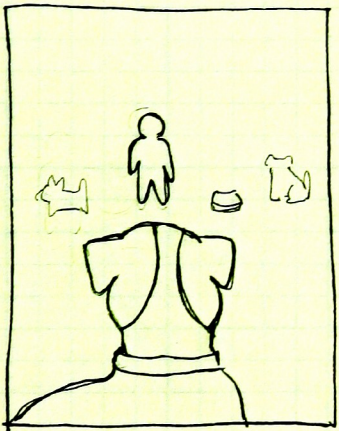
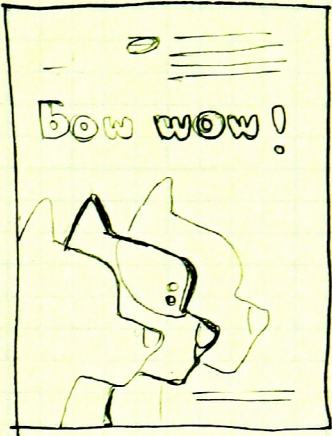
Ideation

Choose a Breed !

- Direct Light
- Working Group : Powerful, Need training, guarding, strongest + hardest of all breeds.

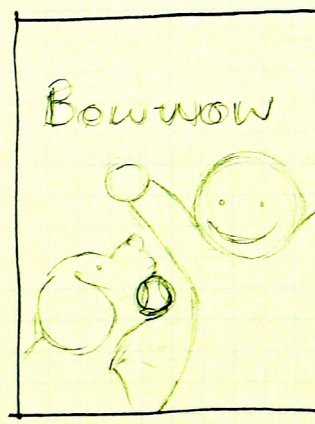
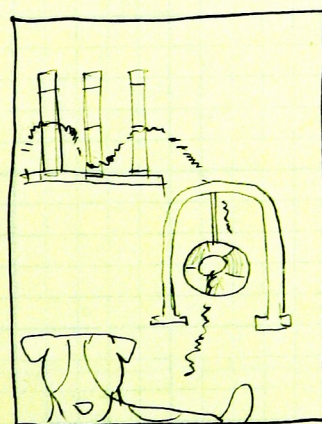
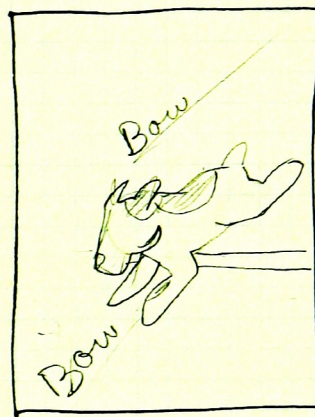
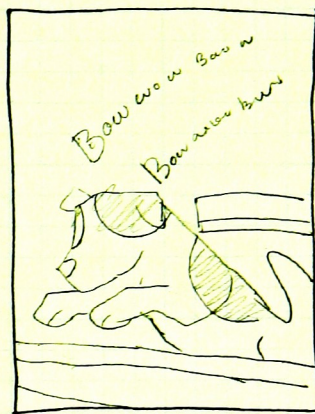
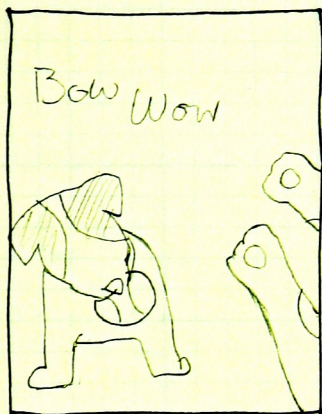


Train Your Dog : Reaction to distraction
- Selective Focus



Activities : Dog Agility

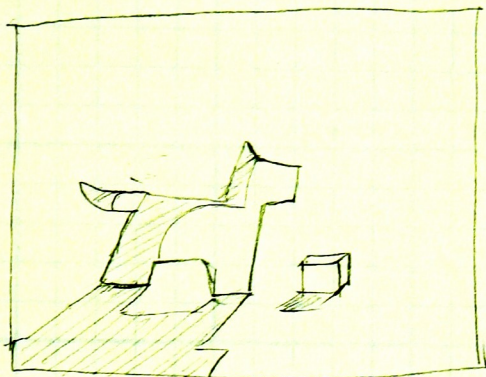
: Sharp Focus



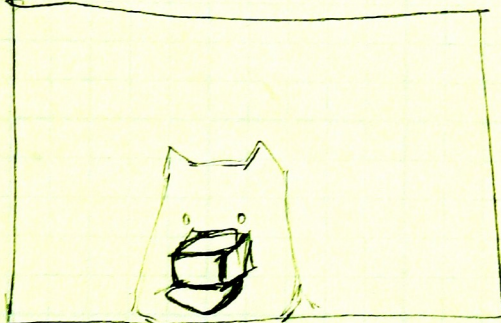
• motion •

Ideation

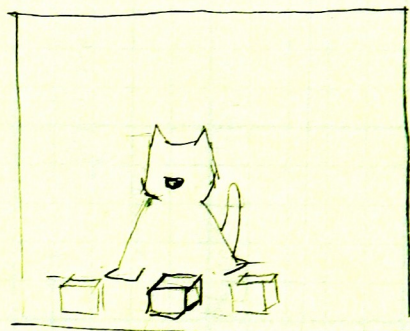
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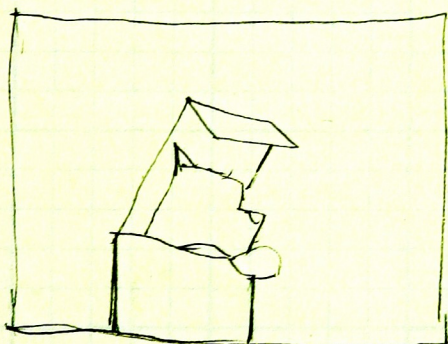
Reaction



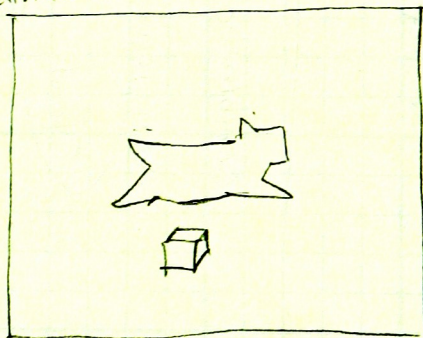
or



shelter



Activities



Appendix C **Research from the American Kennel Club**



Breed Lists

Breeds by Name

Breeds by Group

Complete Breed List

FSS Breeds

Breed Contacts

National Breed Club

Breeder Referral

Breeder Classifieds

Breed Rescue

More Links

AKC Magazines

AKC Breeds by Group

Herding Group

The Herding Group, created in 1983, is the newest AKC classification; its members were formerly members of the Working Group. All breeds share the fabulous ability to control the movement of other animals. A remarkable example is the low-set Corgi, perhaps one foot tall at the shoulders, that can drive a herd of cows many times its size to pasture by leaping and nipping at their heels. The vast majority of Herding dogs, as household pets, never cross paths with a farm animal. Nevertheless, pure instinct prompts many of these dogs to gently herd their owners, especially the children of the family. In general, these intelligent dogs make excellent companions and respond beautifully to training exercises.





AMERICAN KENNEL CLUB™



Pointer

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AKC Breeds by Group
Hound Group

Most hounds share the common ancestral trait of being used for hunting. Some use acute scenting powers to follow a trail. Others demonstrate a phenomenal gift of stamina as they relentlessly run down quarry. Beyond this, however, generalizations about hounds are hard to come by, since the Group encompasses quite a diverse lot. There are Pharaoh Hounds, Norwegian Elkhounds, Afghans and Beagles, among others. Some hounds share the distinct ability to produce a unique sound known as baying. You'd best sample this sound before you decide to get a hound of your own to be sure it's your cup of tea.

 Afghan Hound	 American Foxhound	 Basenji	 Basset Hound
 Beagle	 Black and Tan Coonhound	 Bloodhound	 Borzoi
 Dachshund	 English Foxhound	 Greyhound	 Harrier
 Ibizan Hound	 Irish Wolfhound	 Norwegian Elkhound	 Otterhound
 Petit Basset Griffon Vendéen	 Pharaoh Hound	 Rhodesian Ridgeback	 Saluki
 Scottish Deerhound	 Whippet		



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AKC Breeds by Group

Miscellaneous Class

Authorities acknowledge that throughout the world there are several hundred distinct breeds of purebred dogs, not all of which are AKC recognized breeds. Those officially recognized for AKC registration appear in the Stud Book of the American Kennel Club. The AKC provides for a regular path of development for a new breed, which may result in that breed's full recognition and appearance in the official Stud Book as an AKC recognized breed.

Briefly stated, the requirement for admission to the Stud Book is clear and categorical proof that a substantial, sustained nationwide interest and activity in the breed exists. This includes an active parent club, with serious and expanding breeding activity over a wide geographic area.

When in the judgment of the Board of Directors such interest and activity exists, a breed is admitted to the Miscellaneous Class. Breeds in the Miscellaneous Class may compete and earn titles in AKC Obedience, Tracking and Agility events. Miscellaneous breeds are also eligible to compete in Junior Showmanship. They may also compete at conformation shows, but here are limited to competition in the Miscellaneous Class and are not eligible for championship points.

When the Board of Directors is satisfied that a breed is continuing a healthy, dynamic growth in the Miscellaneous Class, it may be admitted to registration in the Stud Book and the opportunity to compete in regular classes.



Beauceron

Plott

Redbone Coonhound

Swedish Vallhund



Tibetan Mastiff

Size of dogs not to scale



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Dachshund
(Smooth)

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AKC Breeds by Group

Non-Sporting Group


Non-sporting dogs are a diverse group. Here are sturdy animals with as different personalities and appearances as the Chow Chow, Dalmatian, French Bulldog, and Keeshond. Talk about differences in size, coat, and visage! Some, like the Schipperke and Tibetan Spaniel are uncommon sights in the average neighborhood. Others, however, like the Poodle and Lhasa Apso, have quite a large following. The breeds in the Non-Sporting Group are a varied collection in terms of size, coat, personality and overall appearance.



Size of dogs not to scale



**AMERICAN
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Spinone Italiano

[Home](#) [Breeds](#) [Events](#) [Breeder's](#) [Dog Owners](#) [Future Dog Owners](#) [Clubs](#) [Kids / Juniors](#)

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AKC Breeds by Group
Sporting Group

Naturally active and alert, Sporting dogs make likeable, well-rounded companions. Members of the Group include pointers, retrievers, setters and spaniels. Remarkable for their instincts in water and woods, many of these breeds actively continue to participate in hunting and other field activities. Potential owners of Sporting dogs need to realize that most require regular, invigorating exercise.

 <div>American Water Spaniel</div>	 <div>Brittany</div>	 <div>Chesapeake Bay Retriever</div>	 <div>Clumber Spaniel</div>
 <div>Cocker Spaniel</div>	 <div>Curly-Coated Retriever</div>	 <div>English Cocker Spaniel</div>	 <div>English Setter</div>
 <div>English Springer Spaniel</div>	 <div>Field Spaniel</div>	 <div>Flat-Coated Retriever</div>	 <div>German Shorthaired Pointer</div>
 <div>German Wirehaired Pointer</div>	 <div>Golden Retriever</div>	 <div>Gordon Setter</div>	 <div>Irish Setter</div>
 <div>Irish Water Spaniel</div>	 <div>Labrador Retriever</div>	 <div>Nova Scotia Duck Tolling Retriever</div>	 <div>Pointer</div>
 <div>Spinone Italiano</div>	 <div>Sussex Spaniel</div>	 <div>Vizsla</div>	 <div>Weimaraner</div>



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- AKC Magazines

AKC Breeds by Group

Terrier Group

People familiar with this Group invariably comment on the distinctive terrier personality. These are feisty, energetic dogs whose sizes range from fairly small, as in the Norfolk, Cairn or West Highland White Terrier, to the grand Airedale Terrier. Terriers typically have little tolerance for other animals, including other dogs. Their ancestors were bred to hunt and kill vermin. Many continue to project the attitude that they're always eager for a spirited argument. Most terriers have wiry coats that require special grooming known as stripping in order to maintain a characteristic appearance. In general, they make engaging pets, but require owners with the determination to match their dogs' lively characters.

			
Airedale Terrier	American Staffordshire Terrier	Australian Terrier	Bedlington Terrier
			
Border Terrier	Bull Terrier	Cairn Terrier	Dandie Dinmont Terrier
			
Glen of Imaal Terrier	Irish Terrier	Kerry Blue Terrier	Lakeland Terrier
			
Manchester Terrier	Miniature Bull Terrier	Miniature Schnauzer	Norfolk Terrier
			
Norwich Terrier	Parson Russell Terrier	Scottish Terrier	Sealyham Terrier
			
Skye Terrier	Smooth Fox Terrier	Soft Coated Wheaten Terrier	Staffordshire Bull Terrier



Breed Lists

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AKC Breeds by Group

Toy Group

The diminutive size and winsome expressions of Toy dogs illustrate the main function of this Group: to embody sheer delight. Don't let their tiny stature fool you, though - many Toys are tough as nails. If you haven't yet experienced the barking of an angry Chihuahua, for example, well, just wait. Toy dogs will always be popular with city dwellers and people without much living space. They make ideal apartment dogs and terrific lap warmers on nippy nights. (Incidentally, small breeds may be found in every Group, not just the Toy Group. We advise everyone to seriously consider getting a small breed, when appropriate, if for no other reason than to minimize some of the problems inherent in canines such as shedding, creating messes and cost of care. And training aside, it's still easier to control a ten-pound dog than it is one ten times that size.)

More Links

AKC Magazines



Affenpinscher



Brussels Griffon



Cavalier King
Charles Spaniel



Chihuahua



Chinese Crested



English Toy Spaniel



Havanese



Italian Greyhound



Japanese Chin



Maltese



Manchester Terrier



Miniature Pinscher



Papillon



Pekingese



Pomeranian



Poodle



Pug



Shih Tzu



Silky Terrier



Toy Fox Terrier



Yorkshire Terrier



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- AKC Magazines

AKC Breeds by Group

Working Group

Dogs of the Working Group were bred to perform such jobs as guarding property, pulling sleds and performing water rescues. They have been invaluable assets to man throughout the ages. The Doberman Pinscher, Siberian Husky and Great Dane are included in this Group, to name just a few. Quick to learn, these intelligent, capable animals make solid companions. Their considerable dimensions and strength alone, however, make many working dogs unsuitable as pets for average families. And again, by virtue of their size alone, these dogs must be properly trained.



Akita



Alaskan Malamute

Anatolian
Shepherd DogBernese
Mountain Dog

Black Russian Terrier



Boxer



Bullmastiff



Doberman Pinscher



German Pinscher



Giant Schnauzer



Great Dane



Great Pyrenees

Greater Swiss
Mountain Dog

Komondor



Kuvasz



Mastiff



Neapolitan Mastiff



Newfoundland

Portuguese
Water Dog

Rottweiler



Saint Bernard



Samoyed



Siberian Husky



Standard Schnauzer



Obedience

Overview

What is Obedience?

AKC National Obedience Invitational

Club Search

Combined Specialty

Crufts Obedience World Cup Competition

Event and Awards Search

FAQs

FSS Breeds in Companion Events

Field Representatives

Getting Started

Judges

Jrs in Companion Events

Match Regulations

Online Plans

Rules and Regulations

Seminars

Training Resources

VCD Titles

Obedience

- [AKC Junior Survey!](#)

If you have questions or comments about Obedience, [contact the AKC staff](#).

Obedience Trials test a dog's ability to perform a prescribed set of exercises on which it is scored. In each exercise, you must score more than 50 percent of the possible points and get a total score of at least 170 out of a possible 200. Each time your dog gets at least a 170 qualifying score, he's earned a "leg" toward his title. Earn three legs and your dog has just earned an obedience title! There are 3 levels at which your dog can earn a title and each is more difficult than the one before it. The classes are divided into "A" and "B" at an obedience trial; "A" classes are for beginners whose dogs have never received a title and "B" classes are for more experienced handlers.

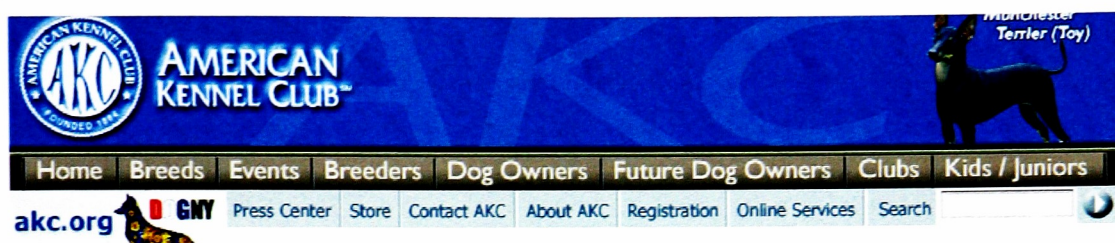
The best part of watching a trial is to see the close bond that has developed between the dog and handler. Their total concentration on the task at hand gives way to the sheer delight of accomplishment that can be seen on the faces of both - and in the wag of a tail.

Experience the ultimate in companionship and teamwork. Taste the thrill of competition. Join a training class and participate in obedience trials. It is lots of fun, and your dog will love you more for it!

Purpose

Obedience trials are a sport, and all participants should be guided by the principles of good sportsmanship both in and out of the ring. Obedience trials demonstrate the dog's ability to follow specified routines in the obedience ring and emphasize the usefulness of the purebred dog as a companion to man. All contestants in a class are required to perform the same exercises in substantially the same way so that the relative quality of the various performances may be compared and scored. The basic objective of obedience trials, however, is to recognize dogs that have been trained to behave in the home, in public places and in the presence of other dogs in a manner that will reflect credit on the sport of obedience at all times and under all conditions. The performance of dog and handler in the ring must be accurate and correct according to the Obedience Regulations. It is also essential that the dog demonstrate willingness and enjoyment while it is working and that a smooth and natural handler be given precedence over a handler moving with military precision and using harsh commands.





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Online Reg Services

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Registering a Litter

Downloadable Forms

Why Register with AKC?

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Responsible Dog Owner

Health Information

Homeowners' Insurance

Training Resources

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AKC Magazines

Canine Legislation

DNA

FAQs

Public Education

Rules and Regulations

Seminars

Be a Responsible Dog Owner

Among companion animals, dogs are unmatched in their devotion, loyalty and friendship to humankind. Anyone who has ever loved a dog can attest to its hundred-fold return. The excitement your dog shows when you come home, the wagging tail at the sound of the leash being taken from its hook, the delight in the tossing of a tennis ball, and the head nestled in your lap—those are only some of the rewards of being a dog owner.

Owning a dog is not just a privilege—it's a responsibility. These animals depend on us for, at minimum, food and shelter, and deserve much more. If you are considering taking a dog into your life, you need to think seriously about the commitment that dog ownership entails. If you already have a dog, you need to consider if you are fulfilling all your obligations as its owner.

The AKC is committed to helping dog owners raise happy, healthy dogs. The list below is certainly not exhaustive, but it contains some of the essential ways you can be the best dog owner you can be.

Follow these links to view a selection of our 101 suggestions:

[Think First](#)
[Make the Commitment](#)
[Get Ready](#)
[Bring Your Dog Home](#)
[Keep Your Dog Healthy](#)
[AKC Pet Healthcare Plan at a Glance](#)
[Keep Your Dog Safe](#)
[Be a Friend](#)
[Train Your Dog](#)
[Breed Responsibly](#)
[Get Involved](#)
[Be a Canine Ambassador](#)

Think First

1. Recognize the Commitment

Dog ownership is not something to be entered into lightly. Owning a dog is a long-term emotional and financial commitment. Before deciding that a certain dog is right for you, you must make an honest assessment as to whether your home is right for any dog.

2. Evaluate Your Lifestyle

If you get a dog, he (or she) will become a part of your life. You need to make sure that he's suited for your lifestyle. For example, if you are athletic, you will probably not be happy with a dog that has a low energy level. If you are extremely neat, you will probably want a dog that doesn't shed much. All aspects of your family's life - hobbies, activities, personalities, schedules - should be evaluated before you get a dog.

3. Make a List

Based on your evaluation, determine what qualities you want in a dog. Consider size, energy level, grooming needs, trainability and temperament. Do you want a guard dog or a lap dog? Is it important that your dog get along with children? If you rent your home, are there restrictions on height, weight or breed? Answer these questions now - once you bring a dog home, it can be heartbreaking to realize that you made the wrong choice.

4. Choose a Breed

Once you have made your list of ideal characteristics, do some research to find which breeds fit that profile. Go to your local library, attend a dog show, and visit the AKC website. Narrow your choices to the **breed** that seems right for you.

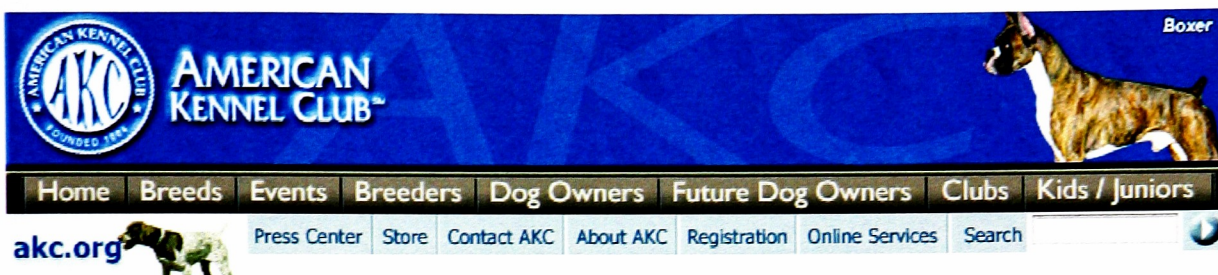
5. Get a Referral

You have a much better chance of being satisfied if you get your dog from a responsible, ethical breeder whose primary concern is to produce dogs of high quality, good health and stable temperament. The AKC has a **Breeder Referral** contact for each recognized breed. These individuals can put you in contact with breeders or rescue organizations in your area.

6. Make Contact

Get in touch with the breed contacts in your area. Let them know that you are interested in their breed. Be able to demonstrate that you have put thought into your choice. Don't be discouraged if the first





Registration

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- Why Register with AKC?

Responsible Dog Ownership

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- Homeowners' Insurance
- Training Resources

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- FAQs
- Public Education
- Rules and Regulations
- Seminars

The Healthy Dog

Your dog will rely on you to keep him in good health. A proper diet, regular exercise and grooming, and routine check-ups at the veterinarian will help keep your dog in top form. It's also important for you to get to know your dog's habits - eating, drinking, sleeping, and so forth - since sometimes a variation in those habits can be an indication that he isn't feeling well.

The information on this page should be used as a guide for keeping your dog healthy and identifying problems. Ask your veterinarian for advice on healthcare and prevention and be sure to seek medical advice if you think your dog is ill or hurt. The **AKC Pet Healthcare Plan** can help with the cost of providing quality healthcare throughout your dog's life.

Topics on this page:
 Signs of Good Health
 Vaccinations
 Spaying and Neutering
 When to Call the Vet

Signs of Good Health

Skin - Healthy skin is flexible and smooth, without scabs, growths, white flakes, or red areas. It ranges in color from pale pink to brown or black depending on the breed. Spotted skin is normal, whether the dog has a spotted or solid coat. Check your dog for fleas, ticks, lice, or other external parasites. To do this, blow gently on your dog's stomach or brush hair backward in a few places to see if any small specks scurry away or if ticks are clinging to the skin. Black "dirt" on your dog's skin or bedding may be a sign of flea droppings.

Coat - A healthy coat, whether short or long, is glossy and pliable, without dandruff, bald spots, or excessive oiliness.

- ▶ **Eyes** - Healthy eyes are bright and shiny. Mucus and watery tears are normal but should be minimal and clear. The pink lining of the eyelids should not be inflamed, swollen, or have a yellow discharge. Sometimes you can see your dog's third eyelid, a light membrane, at the inside corner of an eye. It may slowly come up to cover his eye as he goes to sleep. The whites of your dog's eyes should not be yellowish. Eyelashes should not rub the eyeball.

Ears - The skin inside your dog's ears should be light pink and clean. There should be some yellow or brownish wax, but a large amount of wax or crust is abnormal. There should be no redness or swelling inside the ear, and your dog shouldn't scratch his ears or shake his head frequently. Dogs with long, hairy ears, such as Cocker Spaniels, need extra attention to keep the ears dry and clean inside and out.

Nose - A dog's nose is usually cool and moist. It can be black, pink, or self-colored (the same color as the coat), depending on the breed. Nasal discharge should be clear, never yellowish, thick, bubbly, or foul smelling. A cool, wet nose does not necessarily mean the dog is healthy, and a dry, warm nose doesn't necessarily mean he's sick. Taking his temperature is a better indication of illness.

Mouth, Teeth and Gums - Healthy gums are firm and pink, black, or spotted, just like the dog's skin. Young dogs have smooth white teeth that tend to darken with age. Puppies have 23 baby teeth and adults have around 42 permanent teeth, depending on the breed. As adult teeth come in, they push baby teeth out of the mouth.

To check your dog's mouth, talk to him gently, then put your hand over the muzzle and lift up the sides of his mouth. Check that adult teeth are coming in as they should, and not being crowded by baby teeth. Make sure the gums are healthy and the breath is not foul-smelling. Look for soft white matter or hard white, yellow, or brown matter. This is plaque or tartar and should be brushed away.

Mouth infections can lead to serious problems in the gums and other parts of the body, including the heart, so it's important to give your dog's teeth and mouth special attention.



American Kennel Club
Be a Responsible Owner

Choose Your Dog Breed



Breed by Group

Sporting Group

Hound Group

Working Group

Terrier Group

Toy Group

Non-Sporting Group

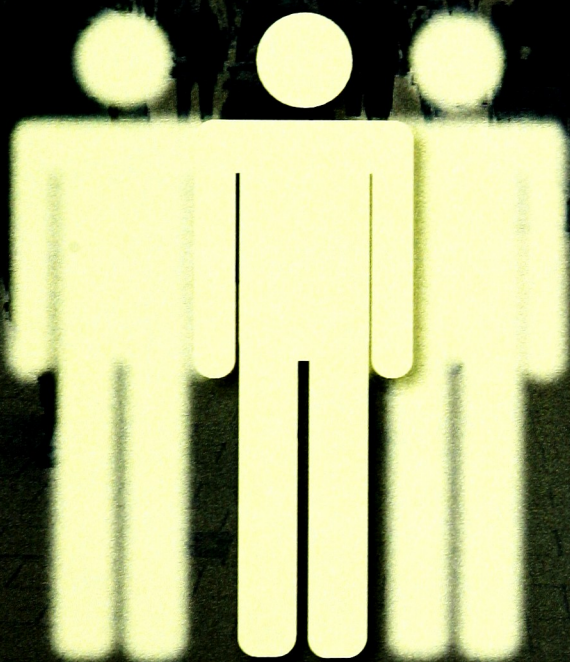
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American Kennel Club
Be a Responsible Owner

Train Your Dog



bow wow

Obedience Traits

Accepting a stranger
Sitting politely for petting
Appearance and grooming
Walk on a loose lead
Coming when called
Reaction to distraction
Supervised separation

To demonstrate that the dog is confident at all times when faced with common distracting situations. The evaluator will select and present two distractions. Examples of distractions include dropping chair, rolling a crate dolly past the dog, having a jogger run in front of the dog, or dropping a crutch or cane. The dog may express natural interest and curiosity and/or may appear slightly startled but should not panic, try to run away, show aggressiveness, or bark. The handler may talk to the dog and encourage or praise it throughout the exercise.

American Kennel Club
Be a Responsible Owner

Play with Your Dog

bow wow

Activities and Contests

Dog Shows

Agility Competitions

Fly Ball Competitions

Obedience Competitions

Breed-specific Gatherings

In this test of training, intelligence, and canine stamina; owner-guided dogs race the clock as they tackle complex obstacle courses filled with hurdles, tunnels, and jumps. Dogs ranging from purebreds to mutts can participate, and there are separate divisions for different dog sizes. However, the canines must be young and fit, because agility events can be very demanding.

American Kennel Club
Be a Responsible Owner

Keep Your Dog Safe



Safety Issues

- I.D. Your dog
- Provide Shelter
- Watch the Heat
- Travel Safety
- Find a Pet-Sitter
- Emergency Contact
- Take Pictures

Your dog needs a sheltered area for the time he spends outside. The shelter should provide shade in summer and warmth in winter. Bringing a dog into your home can be an exhilarating, albeit disruptive experience. If your dog is a puppy, you may face weeks of complex training, plus maintenance of its complicated and ever-changing physical plant. While in most cases adult dogs don't require this level of commitment, they still need firm guidance as they find their place in a new setting.

Intermediate
Evaluation

Graduate Graphic Design Thesis Survey
Rochester Institute of Technology

Understandability For each of the categories in the “Be a Responsible Dog Owner” poster series, please identify the solution that most successfully communicates the idea.

Choose only one by making a mark in the appropriate box.

Solution	A	B	C	D
1 Breed Herding Group	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 Obedience Reaction to Distraction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3 Activities Agility Competitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4 Safety Issues Provide Shelter	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Additional Comments good shadow on D, house on B

Could “bow wow” look like it’s moving in an arch? (i.e. jumping)

Overall Concept Could this approach be useful for solving other graphic design problems?

Y **N**

Intermediate Evaluation

Graduate Graphic Design Thesis Survey
Rochester Institute of Technology

Understandability

For each of the categories in the “Be a Responsible Dog Owner” poster series, please identify the solution that most successfully communicates the idea.

Choose only one by making a mark in the appropriate box.

	Solution	A	B	C	D
1	Breed Herding Group	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	Obedience Reaction to Distraction	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	Activities Agility Competitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4	Safety Issues Provide Shelter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Additional Comments

I think the shadows really help you organize your information—both to show perspective through what is in front of what and to direct the viewer to pay attention to the most clear parts.

I think the “safety issues” is most successful and “obedience” is probably the hardest to immediately understand.

Overall Concept

Could this approach be useful for solving other graphic design problems?

Y

N

Intermediate Evaluation

Graduate Graphic Design Thesis Survey
Rochester Institute of Technology

Understandability

For each of the categories in the “Be a Responsible Dog Owner” poster series, please identify the solution that most successfully communicates the idea.

Choose only one by making a mark in the appropriate box.

Solution		A	B	C	D
1	Breed Herding Group	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Additional Comments

Overall Concept

Could this approach be useful for solving other graphic design problems?

Y

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Additional Comments

You could use a phrase like RUFF RUFF or Yap Yap to also describe
the attitude—RUFF RUFF conveys more aggressive behavior.
BOW WOW more normal mon treating behavior.

Overall Concept

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Y

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Additional Comments

3A communicates the idea successfully, it is clear and clean.

The nest that runs through the circular icons should stand out more to be legible.

Overall Concept

Could this approach be useful for solving other graphic design problems?

Y

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Additional Comments

There are still some areas where elements from various solutions
could be combined.

Overall Concept

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Additional Comments

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Additional Comments

Color can be more lighten in the center area.

Overall Concept

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Additional Comments

The dog house seems to be floating in space and does not blend in with the photo. Possibly changing the perspective of the house.

Overall Concept

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Additional Comments

1-3 prefer blurring if it's not important

4 would have chosen a yellow with burry shadow

Overall Concept

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Y

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Additional Comments

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Additional Comments

Very nice system design.

But somehow, it is hard to connect concept with images.

Interesting design approaches.

Overall Concept

Could this approach be useful for solving other graphic design problems?

☒ Y

☐ N

Interview questions with

Karanya Aksornkoae

Senior Art Director

Eric Mower and Associates (Syracuse, NY)

Part I Evaluation

For each of the categories in the "Be a Responsible Dog Owner" poster series, which solution do you think most successfully communicates the idea?

Breed: Herding Group

A B C D ☒ None

Comments:

As choices, four designs are not distinctive enough. The way the message is presented is not clear. "Choose the breed" is lost. Pieces of information are at the equal value. Your eyes don't know what to look for, first, second and so on. Do not understand what the graphics are trying to say. The poster fails to work by itself without accompanying the other three in the series. Element such as "Bow wow" should be treated at minimal.

Obedience: Reaction to Distraction

A ☒ B C D

Comments:

"Train your dog" and the main graphic do not work well together to communicate a clear message. Wrong visual representation for the background. Where "Reaction to distraction" gets highlighted does not show enough contrast.

Activities: Agility Competitions

A B C ☒ D

Comments:

If this poster is intended to be an educational/informational piece, the headline works more like a call-to-action. "Bow wow" with black types on the background interferes the main symbol.

Safety Issues: Provide Shelter

☒ A B C D

Comments:

In this poster, "bow wow" does not seem to associate with the main icon like ones on the others. The use of a simple yet universal house icon clearly communicates the message. The shadow of the dogs house does not add communication value.

Part II Overall Concept

Do you think the approaches of lighting and focus from the examples would be useful for solving other graphic design problems?

Somewhat (in some posters)

How do you think about the overall concept of using circle shape throughout the whole system?

Each icon does not seem to go together in terms of form, style and concept (abstract vs universal symbol). Circle shape in some posters is more recognizable than others.

From the poster series, which poster has the most communication potential? Why?

"Play with Your Dog " poster has the most communication potential because visual selection, color choice and the way the main symbol illustrated corporate well.

From the poster series, which poster has the least communication potential? Why?

"Train Your Dog" poster has the least communication potential because the use of human symbol and background image do not relevant with the headline.

What would you suggest for further development?

Overall Concept:

Headline and symbol do not really work together. Headline and the main symbol have to take the major role in communication purposes.

Overall Layout:

Each poster in the series does not have the same the illustration style, graphic treatment, photoshop technique. "Train Your Dog" poster has the most muted color among others. The background images in each poster do not match. For example, the highest value of the "Choose a Bleed" is about 40% while "Train Your Dog" has about 90%. There is no system of using "bow wow" (size, type treatment, effect and numbers)

Thank you for your time and comments!!!